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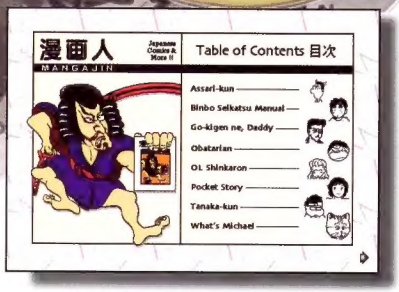

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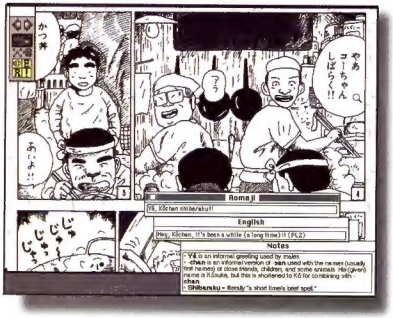

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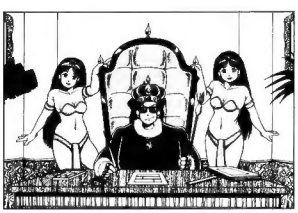

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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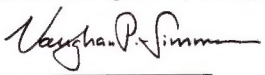
PUBLISHER'S NOTE

We are honored to have Fred Schodt writing the cover story for this issue. Fred has been a pioneer in introducing the manga phenomenon to the US (and to the rest of the world as well), but above and beyond that, he has helped give manga a certain legitimacy. In a field where strange characters and fantasy abound both on and off the printed page, Fred's intellectually grounded enthusiasm makes it seem a little more OK for the non-*otaku* (manga and/or Japanese animation fan) to enjoy the occasional manga story.

Japanese animation seems to be establishing a solid foothold in the US. Even the local Blockbuster Video near our old office in Marietta, GA, has a section of Japanese animation. It's almost all sci-fi and fantasy, but *anime*, as Japanese animation is called, is starting to move out of its niche market and into the larger, general audience.

Print manga, on the other hand, have yet to spread very far from the sheltered environment of the comic-book store. Some conventional bookstores have graphic novel sections, but again, the range of subject matter seems to be rather limited.

In the pages of *Mangajin* we try to provide a wider sampling from the incredible spectrum of Japanese manga. We're not above doing the occasional sci-fi story, but we lean more toward manga that are rooted in reality (or a parody thereof). Many of these stories contain so much cultural context, however, that they would be difficult to fully appreciate from just an English translation. Maybe that's why sci-fi and fantasy manga have been the first to make inroads into the larger market—the stories pretty much stand on their own. For that same reason, however, they are not very helpful in providing the kind of cultural and societal insights that you can get from *Mangajin*.



Coming Up in Issue No. 65

Tamagotchi: Richard Sadowsky reports on the electronic keychain pet that has swept Japan and is now being groomed for the US market.

Toilet Technology Update: Hi-tech toilets have established a place in the sun in the Japanese market. How will they fare in the US?

Manga

- *Bow*: Spuds MacKenzie's Japanese cousin has an encounter with a catfish.
- Fuji Santarō: a look at the Japan of the 1960s–1980s through this manga mainstay of the Asahi Shinbun.
- Dai Tōkyō Binbō Seikatsu Manual: the return of an old favorite.

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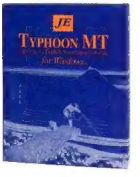

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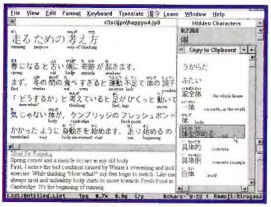

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LETTERS

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 77188, Atlanta, GA 30357 (Editor@Mangajin.com).*
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No fan of Shin-chan

I read with horror the letter in *Mangajin* No. 62, which suggested making the manga featuring that terrible brat Shinnosuke [of the manga series "Crayon Shin-chan"] a monthly feature! Obviously, I have nothing good to say about him. Don't tell me that's what kids in Japan act like. If they do, maybe it's good for Japan's competitors, though—when a bunch of jerks like that grow up, there won't be any challenge from the islands!

It's bad enough that you don't put in enough "Obatarian." Working in retail, I can attest that Obatarianism isn't limited to Japan. But it would be even worse to have her passed over in favor of a kid who acts as horny as a sailor who's been at sea a year when he couldn't possibly be old enough to even care about the looks of stewardesses or anyone else older than seven.

MARILYNN FERGUSON
Commerce, MI

There are those who would argue that the hilariously selfish Obatarian (who last appeared in issue No. 59) is an older, female version of naughty little Shin-chan (No. 58)—but we don't want to stir up trouble. Look for both characters to return in future issues of Mangajin.

Japanese humor

As an American who writes cartoon humor for Japanese manga, I found your article on Japanese humor [*Mangajin* No. 62] most interesting.

In my work, I quickly discovered the pitfalls of trying to use English words and phrases. Once I depicted the Shinkansen as a bullet on wheels. This made no sense to the Japanese because "*shinkansen*" (literally "new trunk line") does not translate into "bullet train," as it is called in English.

When commenting on Japanese society, it goes without saying that a knowledge of Japanese culture is a prerequisite. In our culture, for example, the mother-in-law is usually depicted as the antagonist of the husband; but in Japan the mother-in-law is strictly the wife's problem.

Surprisingly, I have found very few subjects off limits. I could even poke fun at Crown Prince Naruhito and his bride. Oddly, my Japanese editor once objected to a gag that involved the missing joint of a *yakuza* gangster's finger—not out of fear of gangland retribution, but because it might embarrass a reader who had lost part of his finger in an accident.

GEORGE GLADIR
Carlsbad, CA

A sample Mr. Gladir's cross-cultural manga work can be found in this issue beginning on page 24.

Websites of the moment

There is no danger of diva-like demands from Japanese pop star Date Kyoko. As a computer-generated "virtual idol," Date-san is the cooperative performer every producer dreams of. This pixellated pixie, known to her creators at HoriPro as DK-96, has an official website (in Japanese) with photos and other background info:

http://www.dhw.co.jp/horipro/talent/DK96/index.html

There is also an unofficial English-language site:

http://www.etud.insa-tlse.fr/~mdumas/kyoko.html

BLOOPERS

Hana-mi howlers

My blooper occurred the first spring after I got married. The in-laws invited my wife and me to a *hana-mi* (花見, cherry-blossom viewing) party in Ueno Park, one of the most popular *hana-mi* spots in Tokyo. After we'd been sitting for awhile, I looked up at the cherry trees. They were indeed beautiful. Commenting on them I blurted out, "*Mā, sakana ga kirei ni saiterun deshō*!" ("My, aren't the fish blooming beautifully?")

Unfortunately I had used the word *sakana* (魚, "fish") instead of *sakura* (桜, "cherry blossoms"). My quick-witted brother-in-law nodded his head seriously and said "*Sō ne, ayu ka na*?" ("Yeah, I wonder if they're sweetfish?").

Andrew Scal
San Francisco, CA

I lived and worked in Japan for three years and tried to make the most of every opportunity to speak Japanese. One April, a Japanese friend took me sightseeing. Along the way, we stopped the car so that we could walk through a beautiful grove of cherry trees. In the middle of the park there was a particularly stunning weeping cherry. Anxious to try my Japanese, I remarked "*Ā, kirei na yodare-zakura desu ne*!" For a brief moment my companion looked puzzled. Then he burst out laughing. Unfortunately, rather than saying that it was a "beautiful weeping cherry tree," I called it a "beautiful slobbering cherry tree." I should have said *shidare-zakura* (しだれ桜)!

Anne Parsons
Glenside, SA, Australia

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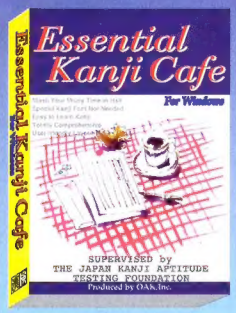

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マジ軽

Maji-Karu
The Really Light Magical Vacuum Cleaner

The troubled teens of the '80s have come of age, and National is ready to sell them vacuum cleaners. The name of National's latest model, *Maji-karu* (マジ軽), incorporates slang in a kitschy, Gen-X way—something of a departure from the typical puns often used in appliance names.

Majikaru (マジカル) is an imported loan-word meaning "magical." However, while most loan-words (*gairaigo*) are written entirely with katakana, the name of this vacuum cleaner is written with a mixture of kanji and katakana that makes its other meaning visually obvious.

Maji, short for *majime* ("honest/serious"), is a slang expression that can mean anything from "really" or "seriously" to "omigod!" depending on when and how it's applied. *Maji* was a favorite expression of the '80s, and, although it still has a special place in our hearts, you might not want to use it around kids today—not if you want to sound cool, at least. As is often the case with slang expressions, it's written here in katakana. *Karu*, written with the kanji 軽 (*karu*), comes from the word *karui* ("light-weight"), hence *maji-karu* ("really light" or "really, no kidding, this thing is light").

Maji-karu actually weighs about the same as other vacuum cleaners. What makes it feel light is the motion of the blades. Instead of the usual two, there are six V-shaped blades spinning forward rather than backward. *Maji-karu* being pushed forward feels about a fourth as heavy as similar models; going backwards it feels about the same as the competitors'. A special attachment, *futonton*, is designed for futon cleaning and uses the motion of the V-blades to beat and fluff your futon while it sucks up the dust ("*futonton*" is a combination of futon and *ton-ton*, the sound of knocking or tapping something).

Japan's trendy-yet-domestic role model Asano Yūko demonstrates *Maji-karu*.

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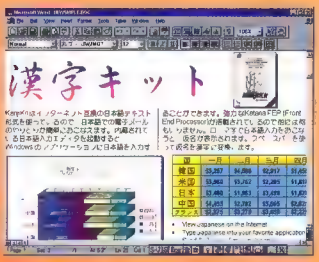

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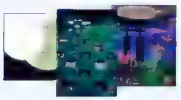

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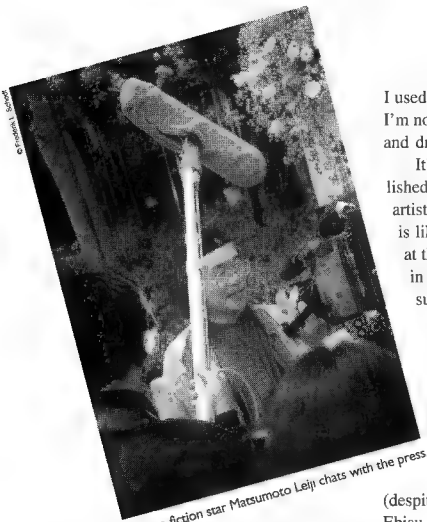
The hard, cruel life of
The Manga Artist

by Frederik L. Schodt



Science-fiction star Matsumoto Leiji chats with the press.

I used to fantasize about becoming a famous manga artist, and I know I'm not alone. At some point, nearly all schoolchildren in Japan doodle and draw manga and entertain the same dream.

It's not impossible. After all, with nearly 40 percent of all published books and magazines in Japan now in manga format, a lot of artists are needed to supply all that content. In fact, the industry today is like a giant pyramid, fat with uncountable amateurs and dabblers at the bottom, solid with quasi-professionals and mid-rank stalwarts in the middle, and then very rapidly tapering off to a few true superstars at the top.

Let's start there, with the good news, which at some point fuels most fantasies today: to become a truly successful manga artist in Japan is to become fabulously famous and rich. Since manga—especially the narrative "story" manga—are one of the dominant forms of fantasy in Japan, top artists are celebrities, fawned over by the public like movie or rock stars in other countries. The late Tezuka Osamu—known as "God of Manga"—used to advertise word processors on television (despite the fact that he probably never used one). Some artists, like Ebisu Yoshikazu, spend so much time on TV talk shows that they hardly have any time to draw—becoming true *tarento* ("talent," or media celebrities), so prized for their personalities and so omnipresent on the tube that they seem to be dwelling in the collective, national living room of the mind.

Top manga artists have

fame, wealth, and power—

but all they really want is

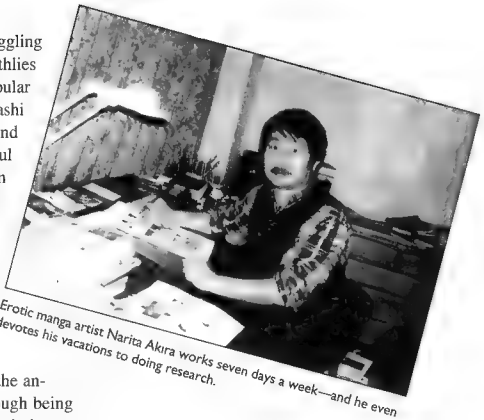
a little rest.

Successful artists, if they so choose, may have lavish lifestyles. They may own fancy cars and have chauffeurs (although in cities it's faster to take the train). They may live in houses far larger than the average citizen's cramped quarters, and they may wear fancy designer suits and drape themselves with gold jewelry (although many wear torn jeans and work shirts). They may keep young lovers.

This is possible because a successful manga artist can earn an amazing amount of money. First, there is the basic page rate. An artist working for major publishers will typically be paid a minimum of ¥10,000 (around $100) per page. Furthermore, since Japan has also been a pioneer in artists' rights, and artists own their work even after it's printed, royalties of 10 percent are typically paid on paperback or hardback book collections. And artists receive more royalties when—as is often the case—a successful work leads to a television animation series, live-action theatrical feature films, toys, stationery goods, music inspired by the original manga story, and even novels based on the manga.

What makes the potential profit staggeringly huge, even before income from ancillary rights starts, is the high volume of work produced by top artists. With help from assistants, male artists with multiple

serializations in weekly magazines may churn out a mind-boggling 500 pages per month (female artists usually draw for monthlies and produce fewer pages). In paperback form, moreover, popular stories may sell many millions of copies. By 1996, Takahashi Rumiko—author of "*Urusei Yatsura*," "*Mezon Ikkoku*," and "Ranma 1/2" and arguably the most commercially successful female *manga-ka* in the world—had sold over 100 million paperback copies of all of her works from her 20-year career. If one assumes that each paperback book retailed on the average for ¥400, this means that she theoretically earned nearly $400 million—from her books alone! And she is by no means unusual. The late Fujiko F. Fujio sold nearly a hundred million paperback copies of a *single* work—"Doraemon"—in nearly the same time frame.



Erotic manga artist Narita Akira works seven days a week—and he even devotes his vacations to doing research.

This is the reason that there are always manga artists (along with real-estate magnates) in the *Chōjabanzuke*, the annual list of those paying the highest taxes in the land. Although being on this list is an indirect indication of enormous wealth, it is by no means a good thing or an indication of true income. Japan has a very progressive tax system, which means that without a tax shelter, high-income earners lose most of their income to the government; the joke in the industry is therefore that the manga artists who *do* appear on the *Chōjabanzuke* are there because 1) they became successful so fast that they didn't have time to incorporate and create a tax dodge; 2) they weren't smart enough to do so; 3) they were ego-driven and wanted to see themselves on the list merely for status reasons.

And now for the bad news

At this point, readers with a modicum of artistic skills are probably ready to withdraw their savings and buy a one-way ticket to Tokyo to set up shop. It might seem easy—after all, in theory all one needs to be a successful artist is a good idea and a limited ability to draw. Unlike other professions, a good education, lots of money, and a large capital investment in tools and equipment are not necessary (too much formal art education may even be a handicap in the world of cartooning, for it can lock people into rigid styles).

In reality, of course, things are not so simple, and the life of the successful manga artist is not as glamorous as it may seem. It is extraordinarily difficult to reach the top of the industry pyramid, and it requires a Herculean effort to remain there. Indeed, after reaching the top many artists may feel like Sisyphus, constantly slipping backwards.

There are several reasons for this. To begin with, the mainstream Japanese manga industry is still dominated by the mass production ethic that propelled the nation to manufacturing greatness in the postwar period. Top artists in Japan are *expected* to churn out hundreds of pages a month. To put this into perspective, a top American comic-book artist's monthly output may only be around 30 pages.

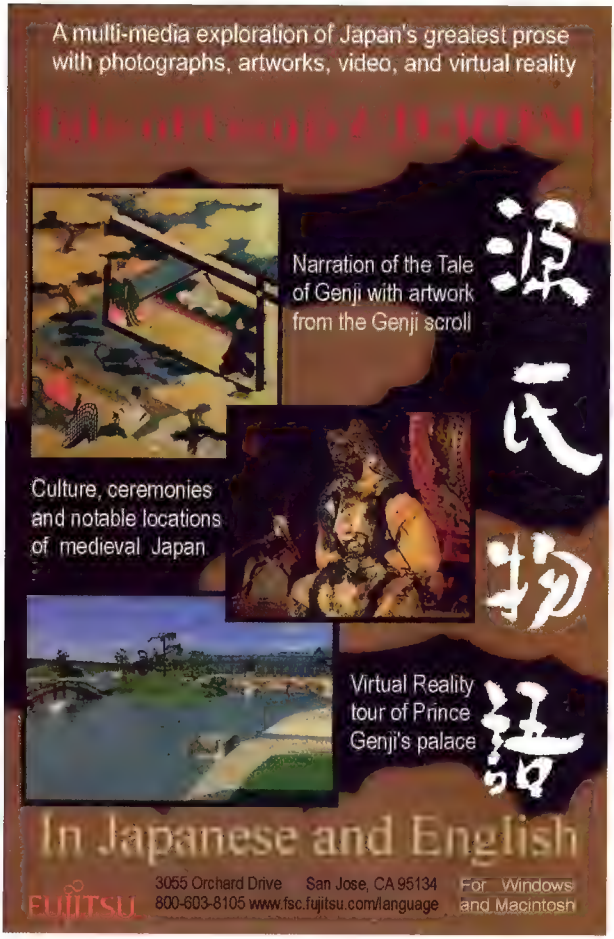
Superstar artists thus usually have multiple serializations going at the same time, for which they may have overall responsibility for the story concept, scripting, penciling, inking, and drafting of text in word balloons. It is a feat accomplished today with a production system established in the postwar period by Tezuka, wherein a stable of

How many manga artists *are* there?

Since nearly 40 percent of all published books and magazines in Japan are now in manga format, a fairly large population of artists is required. Exact numbers are unavailable, but according to Katayama Masahiro, an official of the largest artists' organization—the Ministry of Education-authorized, 500-member Japan Cartoonists' Association—there may be over 3,000 "professionals." Katayama, a cartoonist in his own right, bases this rough figure on the number of manga magazines in publication (between 250 and 300) and the presumed minimum number of artists required to supply them with content. "What we call the 'top cartoonists,'" he says, "are those selling compilations of their stories in paperback books, and they probably represent only 10 percent of the total, or even less."

ashisutanto ("assistants") are employed. Some are in charge of backgrounds (drawing buildings, cars, blood splatters, etc.), while others may only draw squares on paper for the individual panels. There may even be a *meshisutanto* (a combination of the word "meshi," slang for food, and "assistant") who does nothing but cook. The "system" helps achieve high volume, but still demands an enormous amount of physical stamina—at gatherings of popular artists, it's not uncommon to hear one bragging about how many pages he draws a day and how he only sleeps four or five hours a night.

It's not only physical toughness that's required. Most top artists have managers who tend the production team, fend off editors, help control the work load, and deal with the public. It's the artist, however, who is the ultimate boss, and in effect the director of a large operation with many people. This is a struggle for those who often began drawing at a very early age because they were introverted and couldn't do anything else.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Even more difficult is constantly thinking up (or at least implementing) interesting story ideas—feeding the ravenous appetite of hungry and fickle fans, many of whom are slaves to constantly changing fashion. There are plenty of artists able to think up a great story and execute it, creating one "hit" work. Very, very few can come up with entertaining new ideas for fans week after week, year after year—especially if they are young, with little life experience yet accumulated. (The attrition rate among gag artists is particularly high.) They can use a script written by someone else, but the fact remains that the best manga works are written and drawn by one person.

Once success is achieved, it can become a true trap. Fans are addicted to popular stories and so are publishers, editors, assistants, staff, and extended family members, who all quickly come to depend on the huge income a manga story can generate. The result is a giant machine that the *manga-ka* must continually fuel or run the risk of being devoured. It's a rare artist who, at the top of his or her career, can take an extended sabbatical to recharge batteries or tend to needs of the soul.

Successful artists are often helped by magazine editors, who may function as errand boys (by picking up completed artwork), as advisors, as uncredited scriptwriters, and even (as in the case of very young female artists in the girls' manga genre) almost surrogate parents.

But ultimately the editor—whose loyalty is, after all, to the publishing company—can hound artists, too, especially when deadlines are not met. A common editors' ploy is to place a tardy artist under "house arrest" by locking him or her into a hotel room until the work is done. This tactic is known as "canning" the artist (*kanzume*). (To learn more about the complex relationship between artists and editors, read Tsuchida Seiki's "*Henshū-ō*"—"The King of Editors." It's in manga format, of course!)

To make matters worse, many artists are tied to one publisher as part of the *senzoku* contract system. While this places artists under the company's nurturing umbrella, it also means that

editors have even tighter control over artists' work and lives, and it keeps them from cultivating other contacts. If their work stops selling well, the publisher may cut them off—leaving them to the mercies of the open market, where they may be regarded as "damaged goods."

In this pressure-cooker atmosphere it should be no surprise that *manga-ka* often develop physical and even psychological problems. Even a relatively healthy artist is liable to suffer from hemorrhoids, high blood pressure, and other ailments typical of sedentary occupations. The unlucky ones develop depression, commit suicide, or suffer a type of slow *karōshi* (death from overwork). It has been my personal observation that the divorce rate among women is quite high. Dropping out of the industry is not uncommon, even by those who are otherwise sucessful.

One of the more interesting books of 1996 in Japan was Ōizumi Mitsunari's *Kieta Manga-ka*, or "Manga Artists Who Have Disappeared." In addition to chronicling the reasons for the suicides of several well-known artists, he described the bitter experience of one of the big stars of the early '90s, Togashi Yoshihiro. Best known for his hit work "*Yū*Yū* Hakusho*" ("The Yu-Yu Report on Apparitions"), which helped earn him an estimated ¥7 million in 1994, Togashi found himself riding a tiger he had trouble getting off of. That same year he rather abruptly ended his series, giving as his reason the desire to "have some fun, get some rest, and above all to sleep." At one point, he said, "I was so averse to the idea of drawing more manga that it made me nauseated to look at my work."

To his credit, Togashi managed to take a sabbatical, and after a year he was back in the saddle, drawing a new series. But ending the popular "*Yu*Yū* Hakusho*" may have con-

The daily grind

Narita Akira, 52, draws humorous, autobiographical stories with erotic themes. He began working as a manga assistant at age 20 while in college and debuted professionally at the late age of 26. He has 45 volumes of work published in paperback collections. At one point, when he was drawing for a major weekly, he had seven assistants and created 160 pages per month. Now he uses three and creates 80. Drawing for the weekly, he said, nearly killed him because the editors demanded so much reworking and the series didn't sell as well as expected, leaving him with huge overhead expenses for salaries, not to mention no time to sleep.
Currently his more relaxed schedule looks like this:

9 AM	Wake up, eat main meal of the day
11 AM	Start work
6 PM	Eat a light meal prepared by his loving wife
3 AM	Go to sleep

He takes breaks to drink coffee and occasionally goes out for a snack. He works seven days a week, but spends a couple weekends a month at a hot-spring resort having romantic encounters with female fans. "It's part of my job," he says, "but it does provide a little relaxation."

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Celebrity endorsement: legendary artist Tezuka Osamu once promoted word processors. Whether he ever actually used one is unknown.

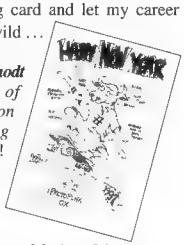
tributed to the decline in circulation of *Shōnen Jump*, the magazine in which the work was serialized. *Jump* is Japan's largest weekly, and at one point had a circulation of nearly 6.5 million. Around the time "*Yū*Yū*" ended, circulation plummeted (to the shock of the industry) to only (!) around 5 million. It is fun to imagine the magazine's editors and executives begging Togashi to resume his series.

Life in the middle

There is good news for aspiring artists who hope for a more human existence: It isn't necessary to reach the very top of the pyramid. The industry today is so huge that there is plenty of room in the middle ranks, drawing for lower-paying, non-major magazines, or even drawing for the huge erotic manga industry, where there is often less pressure and more artistic freedom.

And in one of the biggest ironies, one doesn't even have to be a "professional" in Japan today to make a living. The amateur market has become so huge that even professionals are starting to appear in it. Conventions selling *dōjinshi* fanzines today attract over a quarter million devoted attendees in a single weekend and are held several times a year. Some artists can sell over 6,000 copies of a fanzine for ¥1,000 each at a single convention, and they rarely report the income at tax time!

As for me, I decided a long time ago that I prefer reading manga to creating them. But at the end of every year, I painstakingly create a manga-style New Year's greeting card and let my career fantasies run wild ...



Frederik L. Schodt *is the author of several books on Japan, including* Manga! Manga! The World of Japanese Comics *and* Dreamland Japan: Writings on Modern Manga.

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1 **Box:** 社内 の 情報 は
Shanai no jōhō wa
within company of/about information as for
先輩 に 聞く の が 一番。
senpai ni kiku no ga ichi-ban.
predecessor/senior (target) ask (nom.) (subj.) No. 1/best
To get the real scoop about a company, it's best to ask someone who's already working there. (PL2)

Applicant: 御社 の 雰囲気 は どうです か?
Onsha no fun'iki wa dō desu ka?
(hon.)-co. 's atmosphere as for how is (?)
"How is the atmosphere at your company?"
"What's it like to work here?" (PL3-4)

- *senpai* can refer to any person who joined the company (or other group) before the speaker, but it's most typically used of those who joined relatively close to when the speaker joined. In this case the narration is from the point of view of a job applicant, so *senpai* implies a current employee who is a relatively recent hire.
- the speaker's use of the polite *onsha* ("[your] honorable company") shows that she is an outsider; along with the nature of her question, it's an important part of what tells us that she's a job applicant.

2 **OL:** うち は もう 最高 よ ふっふっふ
Uchi wa mō saikō yo. Fu! fu! fu
our co. as for (emph.) greatest (emph.) (fem. laugh)
"Oh, it's great! (light laugh)" (PL2)

Applicant: そう なんです か?
Sō nan desu ka?
that way (explan.) (?)
"Is that right?" (PL3)

3 **OL:** まず 第一に 社食 が うまい!! 安い し。
Mazu dai-ichi ni shashoku ga umai!! Yasui shi.
first foremost co. cafeteria food (subj.) is tasty is cheap and
"To begin with, the food in the cafeteria is good! And cheap, too." (PL2)

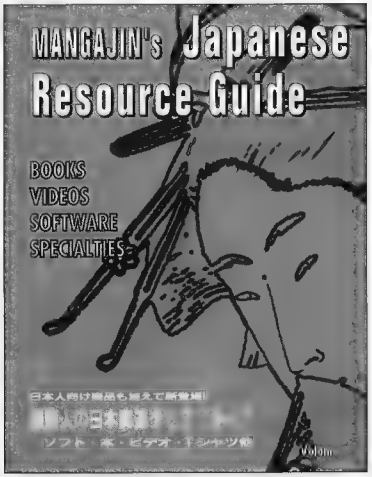
Applicant: はあ...
Hā...
(interj.)
"I see..." (PL3)

4 **OL:** それから まわり の 定食屋 も
Sore kara mawari no teishoku-ya mo
and also surroundings/neighborhood of/in set-meal shops also
安くて うまい。 最高 よー
yasukute umai. Saikō yō.
cheap-and are tasty the greatest/best (is/are-emph.)
"And the restaurants in the neighborhood are inexpensive and good, too. You can't beat it!" (PL2)

Applicant: あの... できれば 他の こと も...
Ano... dekireba hoka no koto mo...
(interj.) if possible other things also
"Uhh... if possible, I'd like to hear about some other aspects [of the company], too..." (PL3 implied)

- *teishoku* refers to the traditional Japanese "set meal" of rice, miso or other soup, and an entrée; *teishoku-ya* are restaurants that specialize in providing a variety of *teishoku* type meals.

CHECK IT OUT!



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マンモスライクなお嬢さま!!

Mammoth-like Ojōsama!!

by 岡田ガル / Okada Garu

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1 **Speaker:** 10年 以上 人事 で やって来た 我々 からすると
Jūnen ijō jinji de yatte kita wareware kara suru to
10 years more than personnel in have worked we/us if view from
本音 か タテマエ か なんて すぐに わかる もん です。
honne ka tatemae ka nante sugu ni wakaru mon desu.
true view/colors whether face/facade or as for immediately can tell thing is
"From our perspective of having worked in personnel for over 10 years, we can sense immediately whether you're telling us what you really think or are putting on a facade." (PL3)

Banner: 人事 採用 担当 による 就職 相談 会
Jinji Saiyō Tantō ni yoru Shūshoku Sōdan -kai
personnel hiring director by employment/job search advice/consultation meeting
Employment Counseling Session by a Hiring Director
The Job Hunt: A Hiring Director's Advice

- *yatte kita* is the *-te* form of *yaru* ("do," but in the context of occupations, often "work [in/at/as]") plus the past form of *kuru* ("come"), and it literally implies "came [up to the present] working in/at/as ~" → "have worked in/at/as ~." *Jūnen ijō jinji de yatte kita* is a complete thought/sentence ("has/have worked in personnel for over 10 years ") modifying *wareware* ("we/us").
- *suru* = "do," but the expression ~ *kara suru to* basically means "if it is based on ~" or "if it is viewed/considered from the perspective of ~."
- *tatemae* and *honne* are often spoken of in tandem, with *tatemae* referring to the face one shows the world for the sake of harmony and good appearances and *honne* referring to one's "true intention/motive/opinion/desire/colors."
- ~ *ka* ~ *ka* means "whether ~ or ~"; when the blanks are filled with nouns, it becomes "whether it is ~ or ~."

2 **Speaker:** ですから 小細工 は せず 本音 で ぶつかって 下さい。
Desu kara kozaiku wa sezu honne de butsukatte kudasai.
because/so trickery/artifice as for without doing true views/colors with hit/confront please
"So don't try to put anything over on the interviewer; just go ahead and show your true colors." (PL3)

Woman: そっかー。 やっぱ そう だ よ な。
Sokkā. Yappa sō da yo na.
that way (?) after all/in the end that way is (emph.)(colloq.)
"Ahaa. That *is* the best way in the end, isn't it." (PL2)

- *sezu* is equivalent to *shinaide*, a negative *-te* form of *suru* ("do"). A verb in the *-zu (ni)* or *-naide* form followed by another verb implies "do the second action without/instead of doing the first action."
- *butsukatte* is the *-te* form of *butsukaru* (literally, "hit/bump into").
- *sokkā* is a colloquial variation of *sō ka*, literally "is it so?" but often used to express a sudden understanding.
- *yappa* is an abbreviation of *yappari*, a colloquial *yahari* ("after all/in the end").

3 **Interviewer:** 会社 に 入って から の 目標 を 述べて 下さい。
Kaisha ni haitte kara no mokuhyō o nobete kudasai.
company into enter/join after of/for goals (obj.) state please
"Please tell us what your goals would be after joining the company." (PL3)

Woman: はい。
Hai.
"Yes sir." (PL3)

- *haitte* is the *-te* form of *hairu* ("enter," or when speaking of a corporation or other group, "join"); *kara* after the *-te* form of a verb implies "after [doing the action]."

4 **Woman:** 社内 で いい 男 見つけて 寿退社 したい と 思います!
Shanai de ii otoko mitsukete kotobuki-taisha shitai to omoimasu!
within company in good man find-and congratulations resignation want to do (quote) think
"I'd like to find a good man in the company to marry and quit!" (PL3)

Interviewer: ほほー。 正直者 や ねえ。
Hohō. Shōjiki-mono ya nē.
(interj.) honest person is (colloq.)
"I see. You're certainly an honest person." (PL2-K)

- *kotobuki* means "congratulations/felicitations" ("for getting married" is understood in this case) and *taisha* literally means "withdrawing from the company," so *kotobuki-taisha* = "leaving the company to get married."
- *ya* is a Kansai dialect equivalent of *da* ("is/are").

植田まさしの
Ueda Masashi's
フリテンくん
Furiten-kun

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1 **Sound FX:** リーン リーン
Riin riin
Ri-i-ing ri-i-ing

Cook: ハイ。 藪料 そば です。
Hai. Yabushina Soba desu.
yes/hello (name) noodles is
"Hello, Yabushina Soba." (PL3)

- *soba* refers to thin, light-brown noodles made with buckwheat flour, eaten in a hot broth (or with a cold dipping sauce). The noodles may be topped with a variety of items, including tempura, deep-fried tofu, raw egg, etc.

2 **Cook:** 天ぷら そば? ええ、ひとつ でも おとどけします よ。
Tempura soba? Ē, hitotsu demo o-todoke shimasu yo.
tempura noodles yes one-count even (hon.)-will deliver (emph.)
"Tempura soba? Yes, we'll deliver even a single order." (PL4)

二丁目 の 山本さん?
Ni-chōme no Yamamoto-san?
2-chōme of (name-hon.)
"Mr. Yamamoto in Ni-chōme?" (PL3)

- *o-todoke shimasu* (PL4 humble form) = *todokeru* (PL2) = "deliver." For most verbs, the honorific prefix *o-* plus the stem of the verb followed by *suru* or *shimasu* ("do") creates a PL4 verb that is considered humble—i.e., it expresses politeness by humbling the action of the speaker.
- most Japanese streets don't have names; instead, sections of town have names, and are subdivided into numbered *chōme*.

3 **Cook:** はて、どちらの 山本さん で?
Hate, dochira no Yamamoto-san de?
(interj.) which (name-hon.) is
"Now, which Yamamoto would you be?" (PL3-4 implied)

信号 を 右 に まがって?
Shingō o migi ni magatte?
traffic light (obj.) right to turn-and
"Turn right at the light, and . . .?" (PL2)

クリーニング屋 の 三軒 となり . . .
Kuriiningu-ya no sangen tonari . . .
dry-cleaner off/from third house/door next to
"3 doors down from the cleaner's . . ." (PL2)

- *hate* is an interjection used when pausing to try to figure something out; it can also be used when asking someone for clarification/elaboration.

4 **Orderer:** きょう は ぜんぜん 仕事 したくなくて ねェ。
Kyō wa zenzen shigoto shitakunakute nē.
today as for [not] at all work not want to do (cause) (colloq.)
"I just didn't feel like working today, you know." (PL2)

あ、 そちら ね。
A, sochira ne.
(interj.) there (colloq.)
"Oh, it's for him." (PL2)

Sign/Noren: 山本庵 そば
Yamamoto-an Soba
House of Yamamoto Soba

- *shitakunakute* is from *shitakunai*, the negative form of *shitai*, which is the "want to" form of *suru* ("do"); he's using the *-te* form to state a cause/reason—why he ordered from another soba shop.
- *-an*, literally referring to a small hut or cottage, is a suffix frequently seen in the names of traditional eating establishments.

植田まさしの Ueda Masashi's フリテンくん Furiten-kun

1 **Sound FX:** リーン リーン リーン
Riin riin riin
Ri-i-ing ri-i-ing ri-i-ing

Cook: ハイ。 蕎料 そば です。
Hai. Yabushina Soba desu.
yes/hello (name) noodles is
"Hello, Yabushina Soba." (PL3)

2 **Cook:** なん だ、また おたく?
Nan da, mata otaku?
what is again you
"Oh, it's you again?" (PL2-3)
こんど は カツ丼 ひとつ?
Kondo wa katsu-don hitotsu?
this time as for *katsu-don* one count
"This time you want an order of *katsu-don*?" (PL2)

- *nan da* (literally, "what is it?") at the beginning of a sentence often expresses a feeling of letdown, like a disappointed "oh."
- *otaku* is literally "your home/your company," but in many contexts is a polite way of saying "you."
- *katsu-don* is a bowl of rice topped with a serving of *tonkatsu* ("breaded pork cutlet").

3 **Cook:** しょうがない なー。 もう一回 だけ だ よ。
Shō ga nai nā. Mō ikkai dake da yo.
can't be helped (colloq.) one more time only is (emph.)
"Sheesh. This is the last time." (PL2)
いつまでも そんな こと やってる と
Itsu made mo sonna koto yatte-ru to
forever that kind of thing are doing if
店 が つぶれる よ。
mise ga tsubureru yo.
shop (subj.) will collapse (emph.)
"If you keep doing this sort of thing, you'll go out of business." (PL2)

- *shō ga nai* (or *shiyō ga nai*) = *shikata ga nai*, lit. "there is nothing one can do" → "it can't be helped"; the expression can be used to express exasperation with one's listener: "there's no help for you/you're impossible"—or simply "sheesh!"
- *to* after a non-past verb can make a conditional "if/when" meaning: *yatte-ru to* = "if you are doing."

4 **Orderer:** ウン。 コリャ オレ の 作った カツ丼
Un. Korya ore no tsukutta katsu-don
uh-huh as for this I (subj.) made *katsu-don*
の ほう が うまい。
no hō ga umai.
's side (subj.) is tasty
"Yeah. The *katsu-don* I made is better." (PL2)

- *korya* is a contraction of *kore wa* ("as for this")—in this case referring to the comparison he is making.
- *ore no tsukutta* is a complete thought/sentence ("I made [it]") modifying *katsu-don*.
- *~ no hō ga* is used to make comparisons, and *umai* is an informal word for "tasty"; *~ no hō ga umai* means "~ is tastier."

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植田まさしの Ueda Masashi's フリテンくん Furiten-kun

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1 **Gangster 1**: フフフ
Fu fu fu (sinister laugh)

Gangster 2: ウ！ 飛び道具 と は ひきょうな やつ。
U! *Tobidōgu* *to* *wa* *hikyō na* *yatsu.*
(exclam.) flying tool/gun (quote) as for cowardly fellow
"Urk! (He's got) a revolver, the cowardly wimp." (PL1)

- *tobidōgu* is an informal/slang term for "gun." *Tobi* is from *tobu*, which refers to "flying," whether from being "thrown/projected," or from "flying/leaping" by one's own power. *Dōgu* means "tool/apparatus/machine."
- *yatsu* is an informal, or even rough, word for "fellow/guy"

2 **Gangster 3**: くらえ！
Kurae!
take-(command)
"Take that!" (PL1)

Sound FX: バシ
Bashi
Whack (effect of sharp blow)

Gangster 1: あ！
A!
"Oh no!" (PL2)

- *kurae* is a command form of *kurau*, "take/receive/be dealt [a punch/blow]."

3 **Gangster 2**: まちやがれ！
Machi-yagare
wait/stop
"Stop!" (PL1)

FX: ダー
Dā (effect of dashing off at full tilt)

Gangster 3: だいじょうぶ。あっち は 行きどまり だ。
Daijōbu. *Atchi* *wa* *iki-domari* *da.*
is all right that direction as for dead end is
"It's OK. That way's a dead end." (PL2)

- *machi-yagare* is *matsu* ("wait") with the derogatory/insulting verb ending *-yagaru* in the abrupt command form.

4 **Sound FX**: バタ バタ バタ バタ バタ
Bata bata bata bata bata
Flutter flutter flutter flutter flutter

Gangster 3: ひきょー。また 飛び道具!!
Hikyō. *Mata* *tobidōgu.*
cowardice again flying tool/apparatus/machine
"The coward. It's another revolver!" (PL2)

- *hikyō na* in the first frame is the modifying form of the noun *hikyō* ("cowardice"). Strictly speaking, the English noun "coward" is equivalent to the Japanese word *hikyō-mono* (literally, "person of cowardice").
- *tobidōgu* is not actually used to mean "flying machine" in Japanese any more than "revolver" is used to mean "helicopter" in English.
- while we can see that the weapon used was not actually a revolver, using the term was the only way to make this pun work in English.

植田まさしの
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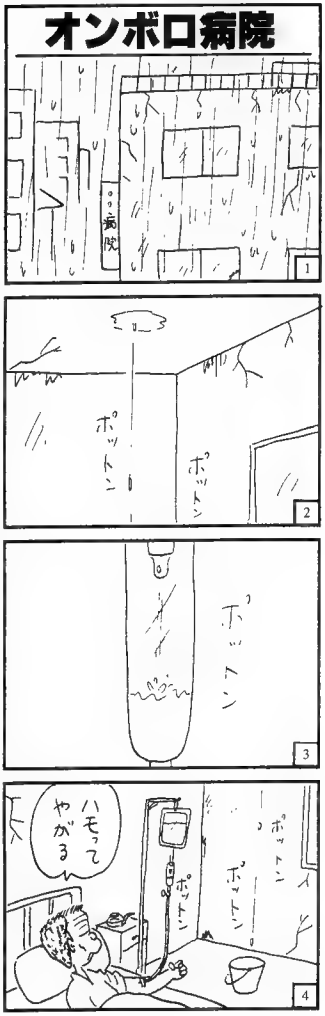

Title: オンボロ 病院
Onboro *Byōin*
dilapidated/run down/tattered hospital
Dilapidated Hospital

1 **Sign:** ○○ 病院
Maru-maru *Byōin*
blank-blank hospital
So-and-so Hospital

- ○, read *maru* ("circle"), is a common way of indicating a blank or variable when writing Japanese.

2 **Sound FX:** ポットン ポットン
Potton *potton*
Plunk plunk (sound of water dripping from ceiling)

- dripping water/liquid is represented variously as ポト *poto*, ポトッ *poto!*, ポトン *poton*, ポタ *pota*, ポタリ *potari*, ポツン *potsun*, etc. *Potton*, with a slight "pause" added by the small *tsu*, suggests a slightly "drawn out" dripping sound.

3 **Sound FX:** ポットン
Potton
Plunk (intravenous fluid dripping in tube)

4 **Sound FX:** ポットン ポットン
Potton *potton*
Plunk plunk (water dripping from ceiling)

Sound FX: ポットン
Potton
Plunk (IV fluid dripping in tube)

Patient: ハモってやがる。
Hamotte-yagaru.
is/are harmonizing
"They're harmonizing!" (PL2)

- *hamotte* is the *-te* form of *hamoru* ("to harmonize"), an informal verb adapted from the noun ハーモニー *hāmonii*, which is the katakana rendering of the English "harmony." In essence, the typical verb ending *-ru* has been added to an abbreviated form of the noun.
- the *-te* form of a verb plus the informal (often even derogatory/insulting) verb suffix *-yagaru* is equivalent to *-te iru*, the progressive (am/is/are ~ ing") form for verbs. Using *-yagaru* here can be thought of mainly as emphasis, but it also makes his remark feel a little like, "They're stinking harmonizing!"

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ほんとかな
IS THAT TRUE?

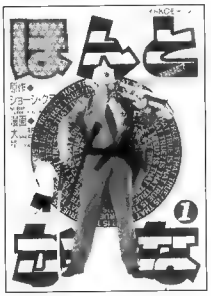
原作・ジョージ・グラダー
writer: George Gladir

漫画・大山哲也
artist: Ōyama Tetsuya

Despite a lifelong interest in Japan, California cartoonist George Gladir had never been there when he teamed up with manga artist Ōyama Tetsuya for the humorous series "*Honto ka na*," which appears periodically in the weekly men's magazine *Morning*. (Translated, the title means "Is that true?")

For each story Gladir writes his impressions about a particular subject—Japanese baseball, English students, Godzilla—in a storyboard format, which Ōyama then draws up as manga. This kind of Japan-through-foreign-eyes approach is popular with Japanese readers, and three volumes of "*Honto ka na*" books have been published so far.

After the second "*Honto ka na*" book collection of stories came out, Gladir and Ōyama were finally able to meet in each other's country. Since the humor of the series is based on Gladir's kooky (yet common) misconceptions about Japan, it might have seemed dangerous actually to send him there. As legions of tourists can attest, however, a quick trip to Japan raises more questions than it answers, and Gladir came away with plenty of ideas for future installments of "*Honto ka na*." The third volume of the series recounts the experiences of Gladir and his wife in Japan and of Ōyama in California (with a brief side trip to Mexico).



The following selection, in which Gladir speculates about the glamorous lives of Japanese manga artists, is from the first volume. We can only imagine how much fun Ōyama—who really *is* a Japanese manga artist—must have had while illustrating it!

Title: 漫画家　が ナンバーワン
Manga-ka ga Nanbā Wan
comic artists (subj.) No. 1
Manga Artists Are #1

- the suffix -家 *-ka* after certain nouns can denote a person engaged in/specializing in the associated activity.
- *nanbā wan* is a katakana rendering of the English "number one."

1 **Narration:** 日本 で は 漫画家 が すごく 崇拝されていて 王族 みたいな 暮らし を しているらしい。
Nihon de wa manga-ka ga sugoku sūhai sarete ite ōzoku mitai na kurashi o shite iru rashii.
Japan in as for comic artists (subj.) very much are worshipped-and royalty -like living (obj.) are doing it seems
In Japan, it seems manga artists are lavishly worshipped and live like royalty. (PL2)

- *sugoku* is the adverb form of *sugoi* ("amazing/awesome/incredible").
- *sūhai sarete ite* is the *-te* form of *sūhai sarete iru* ("is/are worshipped"), from *sūhai sareru* ("be worshipped"), which is the passive form of *sūhai suru* ("worship"). The *-te* form is being used as a continuing form: "is/are worshipped, and . . ."
- *ō* = "king," and *zoku* = "tribe"; *ōzoku* = "the royal family/royalty."
- *kurashi* is the noun form of the verb *kurasu* ("live" in the sense of going through daily life from one day to the next), so it refers to the way one is living → "lifestyle." X *mitai na* Y means "Y that is like X," so *ōzoku mitai na kurashi* = "lifestyle that is like royalty."
- *rashii* implies an element of inference or indirect knowledge: "apparently/it seems/I guess."

日本の漫画家は
マンションの
最上階の
一番上等の部屋に
住んでいる
1
漫画家の
召し使いは
全て
イケイケ
ギャルである
2
漫画家は
出版社に行く時
メルセデス・ベンツか
ロールス・ロイスを
使う
3
漫画家の
ベッドは
とにかく
でかい
起きて
下さい
4

1 **Narration:** 日本 の 漫画家 は マンション の 最上階 の 一番
Nihon no manga-ka wa manshon no saijō-kai no ichi-ban
Japan 's comic artists as for luxury apt./condo of top floor of/on most
上等 の 部屋 に 住んでいる。
jōtō no heya ni sunde iru.
high class/quality that is room/apt. in is living
Japan's manga artists live in the finest apartments on the top floors of luxury high-rises. (PL2)

- *manshon*, from the English "mansion," refers to a high-class apartment house or condominium in Japanese. The term is not actually limited to high-rises—some *manshon* are only 3 or 4 floors—but that seems to be the implication here.
- *saijō* means "highest/top," and *kai* refers to "floors/stories" of a building; *saijō-kai* = "top floor."
- *ichiban* (lit., "number 1/first") before an adjective or other descriptive words and phrases means "the most ～/ the ～est."
- *sunde iru* is from *sumu* ("live/reside [in a place]").

2 **Narration:** 漫画家 の 召し使い は 全て イケイケ ギャル である。
Manga-ka no meshi-tsukai wa subete ike-ike gyaru de aru.
comic artists 's servants as for all hot/easy gals/girls are
Manga artists' servants are all hot babes. (PL2)

- *gyaru* (from the English "gal") refers to young women, especially those who choose in one way or another not to be the conventional "nice young girl." As in this case, the term receives a great many modifiers to distinguish the various unconventional behaviors. *Ike-ike gyaru* refers to young women who like to barhop and party.
- *de aru* is a more formal/"literary" equivalent of *da/desu* ("is/are/will be"), often used in narration.

3 **Narration:** 漫画家 は 出版社 に 行く 時、メルセデス・ベンツ か ロールス・ロイス を 使う。
Manga-ka wa shuppan-sha ni iku toki, Merusedesu Bentsu ka Rōrusu Roisu o tsukau.
comic artists as for publishing co. to go time/when Mercedes Benz or Rolls Royce (obj.) use
When manga artists go to visit their publishers, they drive a Mercedes Benz or Rolls Royce. (PL2)

- *manga-ka wa shuppan-sha ni iku* is a complete sentence ("manga artists go to publishing companies") modifying *toki* ("time"); it's usually easiest to think of *toki* after a verb or embedded sentence as meaning "when [the action takes/took/will take place]."

4 **Narration:** 漫画家 の ベッド は とにかく でかい。
Manga-ka no beddo wa tonikaku dekai.
comics artists 's bed as for anyway/at any rate large
Manga artists' beds are unbelievably huge. (PL2)

Maid: 起きて 下さい。
Okite kudasai.
wake up/get up please
"Please get up." (PL3)

- *tonikaku* is an adverb meaning "anyway/at any rate," but before an adjective it often serves essentially as strong emphasis: "very/amazingly/incredibly ～"; *dekai* is an informal word for "big," so *tonikaku dekai* = "incredibly big" → "huge."
- *okite* is the *-te* form of *okiru* ("get up [from bed, or other lying position]"), and adding *kudasai* makes it a polite request.

漫画家が
外出する時は
ファンの群れを
抑えるため
警官が
動員される
サトー命
I ♡ SATO
1
漫画家が来ると
出版社では
絨毯を敷いて
歓迎する
2
漫画家の
原稿料は
際限なく
上がっていく
稿料2倍に
してくれる?
いえいえ
3倍ですよ
3倍!!
3
出版社には
漫画家専用の
エレベーターが
ある
B1 1 2 3 4 5 6 7 8
チン!!
ギッシリ!
4

1 **Narration:** 漫画家　が　外出する　時　は ファンの　群れ　を　抑える　ため　警官　が 動員される。
Manga-ka ga gaishutsu suru toki wa fan no mure o osaeru tame keikan ga dōin sareru.
comic artists (subj.) go out time/when as for fans of herd/crowd (obj.) hold back purpose police (subj.) are mobilized
When manga artists go out, the police are called in to hold back the crowds of fans. (PL2)

Sign: サトー　命
Satō inochi
(name) life
Satō or my life

- *manga-ka ga gaishutsu suru* is a complete thought/sentence ("manga artists go out") modifying *toki*, again essentially making a "when ～" construction.
- *fan no mure o osaeru* is a complete thought/sentence ("hold back the crowds of fans") modifying *tame* ("purpose").
- *dōin sareru* is the passive form of *dōin suru* ("mobilize").
- using 命 *inochi* as a single character after a name implies one is "staking one's life" on that person. It parallels a custom of the Edo period in which courtesans tattooed ～命 on their arms to show their devotion to a client, essentially meaning "I love you more than my life."

2 **Narration:** 漫画家　が 来る　と　出版社　で　は 絨毯　を　敷いて　歓迎する。
Manga-ka ga kuru to shuppan-sha de wa jūtan o shiite kangei suru.
comic artists (subj.) come if/when publishing co. at as for carpet (obj.) spreading out welcome
When manga artists come, publishers roll out a carpet to welcome them. (PL2)

- *to* after a non-past verb can make a conditional "if/when" meaning.
- *shiite* is the *-te* form of *shiku* ("lay/spread out"). Here the *-te* form is being used to make the complete thought/sentence *jūtan o shiku* ("[they] spread a carpet") into an adverb, which indicates the manner of the next mentioned action, *kangei suru* ("welcome"): "welcome by spreading a carpet" → "roll out a carpet to welcome."

3 **Narration:** 漫画家　の　原稿料　は　際限　なく 上がっていく。
Manga-ka no genkō-ryō wa saigen naku agatte iku.
comic artists 's manuscript fee as for limit without goes up
Manga artists' page-rates go up and up without limit. (PL2)

Artist: 稿料　2倍　にしてくれる?
Kōryō nibai ni shite kureru?
manuscript fee double make it-(for me)
"Could you make my page rate double?"
"Could you double my page rate?" (PL2)

Publisher: いえ いえ、 3倍　です　よ、 3倍!!
Ie ie, sanbai desu yo, sanbai!!
no no 3 times is (emph.) 3 times
"No, no, we'll triple it. Triple it!" (PL3)

- *saigen* = "limit" and *naku* is the adverb form of *nai* ("not exist"), so *saigen naku* = "without limit."
- *agatte* is the *-te* form of *agaru* ("rise/go up"), and *iku* after the *-te* form of a verb that represents a change or transformation implies that the change/transformation takes place progressively/continuously over a period of time.
- *kōryō* is an abbreviation of *genkō-ryō*, literally meaning "manuscript fee"—i.e., the piece or page rate paid for a story or article submitted for publication (most manga artists are paid by the page).
- *-bai* is a counter suffix for multiples. *Bai* by itself always means *nibai* = "two times/double"; *sanbai* ="three times/triple," *yonbai* = "four times/quadruple," *gobai* = "five times," etc.
- ～ *ni shite kureru?* is from ～ *ni suru*, an expression meaning "make [something] into ～/change [something] to ～." *Kureru?* spoken as a question after the *-te* form of verb makes an informal request that the action be done, "will you/could you (please) ～?"

4 **Narration:** 出版社　に　は　漫画家　専用　の エレベーター が　ある。
Shuppan-sha ni wa manga-ka sen'yō no erebētā ga aru.
publishing co. in/at as for comic artists for exclusive use that is elevator (subj.) exists/there is
At publishing companies, there are elevators for manga artists' exclusive use.
Publishers have elevators reserved exclusively for manga artists. (PL2)

FX: ギッシリ!
Gisshiri!
(effect of being packed tightly/like sardines)

Sound FX: チン!!
Chin!!
Ding (sound of bell announcing the elevator's arrival)

- ～ *sen'yō* = "for exclusive use by/for/as ～"; *no* makes it a modifier for *erebetā* (from the English "elevator") ▸ "elevator that is for exclusive use by ～."

日本の漫画家は1日に30ページも描き上げる
1
日本の漫画家はいつ何時でも描き続けている
2
漫画家のアシスタントによる流れ作業には目を見はるものがある
背景
消しゴム
ベタ
トーン
ゴイン
ゴイン
3
漫画家のアシスタントは漫画家の代わりに睡眠をとる
ぐがー
4
しめ切り後の漫画家の遊び方には歯止めがない
5

1 **Narration:** 日本 の 漫画家 は 1日 に 30ページ も 描き上げる。
Nihon no manga-ka wa ichi-nichi ni sanjuppēji mo kaki-ageru.
Japan 's comic artists as for one day in 30 pages as much as draw up
Japan's manga artists draw as many as 30 pages a day.
Japan's manga artists churn out 30 pages a day. (PL2)

- *mo* after a word indicating a number or quantity implies that number/quantity is "a lot," so *sanjuppēji mo* = "as much as/a whole 30 pages" or "an impressive/astounding 30 pages."
- *kaki-ageru* is from *kaku*, which means "draw" when written with this kanji, plus the suffix *-ageru* which implies finishing up the action of the verb → "draw up."

2 **Narration:** 日本 の 漫画家 は いつ 何時 でも 描き続けている。
Nihon no manga-ka wa itsu nan-doki demo kaki-tsuzukete iru.
Japan 's comic artists as for anytime any hour even if it is are continuing to draw
Japan's manga artists continue to draw at anytime, at any hour.
Japan's manga artists draw at any hour, around the clock. (PL2)

- *kaki-* is the stem form of *kaku* ("draw"), and *tsuzukete iru* is from *tsuzukeru* ("continue") → "are continuing to draw/continue to draw."

3 **Narration:** 漫画家 のアシスタントによる 流れ作業 に は 目を見はる もの が ある。
Manga-ka no ashisutanto ni yoru nagare-sagyō ni wa me o miharu mono ga aru.
comic artists 's assistants by flowing operations in as for spectacular/eye-opening thing/aspect (subj.) exists/has
As for assembly-line work done by manga artists' assistants, it has eye-opening aspects.
Assembly line work by manga artists' assistants can be eye-popping. (PL2)

Arrows: 背景 消しゴム ベタ トーン
Haikei Keshi-gomu Beta Tōn
background eraser painting tones/screens
Backgrounds **Erasing** **Spotting Blacks** **Screens**

Sound FX: ゴイン ゴイン
Goin goin
Varum varum (sound of conveyor belt motor)

- *beta* is short for *beta-nuri*, which refers to filling in the black areas.

4 **Narration:** 漫画家 のアシスタントは 漫画家 の 代わり に 睡眠 を とる。
Manga-ka no ashisutanto wa manga-ka no kawari ni suimin o toru.
comic artists 's assistants as for comic artists 's substitute as sleep (obj.) take/get
Manga artists' assistants sleep in their bosses' stead. (PL2)

Artist: くそー。
Kuso.
(expletive)
"Arggh!" (PL2)

FX: ぐがー
Gugā
(effect of sleeping soundly)

- *kuso* or *kusō* is used widely as a curse of chagrin/frustration, or sometimes determination: "cripes!/crap!/blast it!/arggh!"

5 **Narration:** しめ切り 後 の 漫画家 の 遊び方 に は 歯止め が ない。
Shimekiri -go no manga-ka no asobi-kata ni wa hadome ga nai.
deadline after of comic artists 's way of playing in as for brakes/restraints (subj.) don't exist
As for the way manga artists play after [meeting] a deadline, there're no restraints.
When manga artists unwind after meeting their deadlines, anything goes. (PL2)

Staff: あ、 センセ!!
A, sense!!
(interj.) (title)
"Oh, sir!" (PL3)

- *sense* is a shortened *sensei*, most familiar as the word for "teacher" but also used as a title/term of address for a variety of other people considered worthy of respect: doctors and politicians as well as successful writers and artists of all kinds.

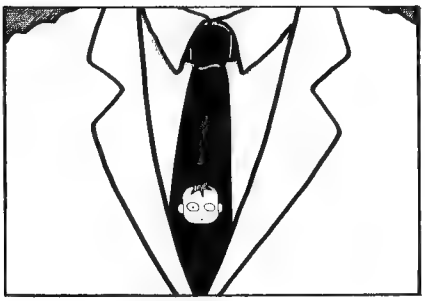
Imadoki no Kodomo

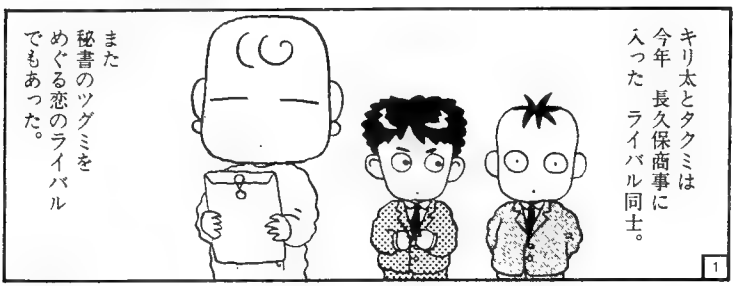
いまどきのこども
Kids These Days

玖保キリコ
by Kubō Kiriko

extra

オフィスのいまどき





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Title: オフィスの いまどき
Ofisu no Imadoki
office of/at nowadays
Nowadays at the Office

- *ofisu* is a katakana rendering of the English word "office."
- *imadoki* (written with kanji for "now/the present" and "time") in both the title of this series and in the title of this story is like "these days/nowadays" or "today" in expressions like "young people today/these days."

1 **Narration**: キリ太と タクミ は 今年 長久保 商事 に 入った ライバル 同上。
Kirita to Takumi wa kotoshi Nagakubo Shōji ni haitta raibaru dōshi.
(name) and (name) as for this year (name) enterprises into entered rivals fellow
Kirita and Takumi are fellow rivals who joined Nagakubo Enterprises this year.
Kirita and Takumi are rivals at Nagakubo Enterprises, which they joined this year.

Narration: また、 秘書 の ツグミ を めぐる 恋 の ライバル でもあった。
Mata, hisho no Tsugumi o meguru koi no raibaru de mo atta.
again/also secretary who is (name) (obj.) circle/center on love of/in rivals were also
They are also rivals in love centering on Tsugumi, the secretary.
They are also rivals for the love of Tsugumi, the secretary.

- *kotoshi Nagakubo Shōji ni haitta* is a complete thought/sentence ("[they] entered/joined Nagakubo Enterprises this year") modifying *raibaru* (from the English "rival").
- *dōshi* is used for two or more people who are "fellows" in the sense of belonging to the same group; when speaking of rivals, it gives more the feeling of "mutual rivals." *Desu* or *de aru* ("is/are") is understood after *dōshi*.
- *meguru* means "go around/circle," and *hisho no tsugumi o meguru* is a complete thought/sentence ("[it] circles around/centers on Tsugumi, the secretary") modifying *koi* ("love") → "love that centers on Tsugumi, the secretary."
- *de atta* is the plain/abrupt past form of *de aru*, a formal/"literary" form of *da/desu* ("is/are") that's often used in narration. Inserting *mo* ("also") makes it "was also/were also."

2 **Kuriko**: あー、ちょっと ちょっと、タクミ君。
Ā-, chotto chotto, Takumi-kun.
(interj.) a little a little (name-fam.)
"Oh, can I see you a minute, Takumi?" (PL2)

- *chotto* is literally "a little," but it's also used as an interjection for getting someone's attention. Depending on the tone it can range from an informal but relatively polite "Excuse me/can I trouble you a minute" to a sharp, admonishing "Hey!/Look here!/Hold it!/Just a minute!" Repeating it adds emphasis, lending a measure of urgency.

3 **Takumi**: なん でしょう、部長?
Nan deshō, Buchō?
what is-I wonder dept. head
"What might it be, sir?" (PL3)

Kuriko: この 書類 を 作って おいて くれ たまえ。
Kono shorui o tsukutte oite kure tamae.
this document (obj.) make/prepare (ahead) (command) (command)
"I want you to prepare this document." (PL2)

- *deshō* (or *deshō ka*) after a question word but spoken without the intonation of a question literally makes a conjectural question like "I wonder who/what/how/when [it] might be?" But using a conjectural form often just adds a touch of politeness; it sounds a little less direct, and so more polite, than *desu ka* ("is it?")
- it is standard for Japanese employees to refer to and address their superiors by title rather than by name. This means the title alone can serve as the equivalent of "Sir/Ma'am" or "Mr./Ms. ~" (when wishing to get the superior's attention) or "you" (when carrying on a conversation with the superior—see below).
- *tsukutte* is the *-te* form of *tsukuru* ("make/prepare"), and *oite* is the *-te* form of *oku*, which after the *-te* form of a verb implies doing the action now/ahead of time in preparation for a future need.
- *kure* after the *-te* form of a verb (females speakers would normally say *o-kure*) makes an informal/abrupt request or gentle command. *-Tamae* after the stem form of any verb makes a fairly strong/authoritarian command, so its use is mostly restricted to the superior in a clear superior-subordinate relationship.

いいなー、重要な仕事をやらせてもらって。
へへ。
差をつけたぜ
ありえ
1
部長、ぼくも仕事ください。
君は今度ね。
しゃかしゃか
2
ずるいーっ、ひいきっ。
ひいきじゃないもん！
3
これは仕事だよ、キリ太君。
遊びじゃないんだ。
4
やーい、怒られてんの。
5
この分でいくと、ぼくの方がキリ太より早く出世するぞ。
6
へへ
7
はっ。
間違った仕事を渡してしまった。
8

1

Kirita: いい　なー、重要な　仕事　を　やらせてもらって。
Ii nā, jūyō na shigoto o yarasete moratte.
good/fine (colloq.) important work (obj.) be permitted to do
"Lucky. You get to do important work." (PL2)

Takumi: へへ。(thinking)　差　を　つけた　ぞ。
He he. *Sa o tsuketa zo.*
(self-satisfied laugh) difference/gap (obj.) established (emph.)
"Heh heh. I've taken a lead on him." (PL2)

On Paper: ぬりえ
Nurie
Picture for coloring

- *ii na* or *ii nā* is an expression of envy: "lucky stiff."
- *yarasete* is the *-te* form of *yaraseru*, the causative ("make/let") form of *yaru* ("do"), and *moratte* is the *-te* form of *morau*, which after the *-te* form of a causative verb implies "be permitted to [do the action]."
- *sa o tsuketa* is the plain/abrupt past form of *sa o tsukeru* (lit., "establish a difference/gap"), an expression used in contests of all kinds to mean "take a [substantial] lead."

2

Kirita: 部長、　ぼく　も　仕事　ください。
Buchō, boku mo shigoto kudasai.
dept. head/sir I/me also work please give
"Sir, please give me some work, too." (PL3)

Kuriko: 君　は　今度　ね。
Kimi wa kondo ne.
you as for next time (colloq.)
"I'll ask you next time." (PL2)

Sound FX: しゃか しゃか
Shaka shaka
(sound of coloring)

- *boku* is an informal "I/me" used by males.
- *kimi* is an informal word for "you," generally used only by males when addressing equals or subordinates/juniors.
- *kondo* is literally "this time/occasion," but it can variously mean "recently," "now," "next/then," "soon/next time," or "sometime," depending on the context.

3

Kirita: ずるいーっ！　ひいきっ！
Zurui–! *Hiiki!*
is unfair favorite/favoritism
"That's not fair! It's favoritism!" (PL2)

Kuriko: ひいき　じゃない　もん！
Hiiki ja nai mon!
favoritism is not (emph.)
"It is not favoritism!"
"It is *not*!" (PL2)

- elongating the final vowel of *zurui* adds emphasis; the small *tsu* at the end of *hiiki* implies the sound is cut off sharply, which again implies the word is spoken with strong emphasis.
- *mon* is a contraction of *mono*, here used to express determined/adamant emphasis.

4

Kuriko: これ　は　仕事　だ　よ、キリ太君。遊び　じゃない　んだ。
Kore wa shigoto da yo, Kirita-kun. Asobi ja nai n da.
this as for work is (emph.) (name) play is not (explan.)
"Kirita, this is work, you know. It's not play." (PL2)

- *n da* in this case is as much for adding emphasis as for making an explanation.

5

Takumi: やーい、怒られてん　の。
Yāi, okorareten no.
(interj.) is/was being scolded (explan.)
"Hah-haaa! You got scolded." (PL2)

- *yāi* is an interjection for teasing/taunting someone; when used after something bad happens to the person, it carries the feeling of "serves you right."
- *okorareten* is a contraction of *okorarete iru*, from *okorareru* ("be scolded").

6

Takumi: この分　で　いくと、ぼく　の　方　が　キリ太　より　早く　出世する　ぞ。
Kono bun de iku to, boku no hō ga Kirita yori hayaku shusse suru zo.
this rate at if go I/me 's side as for (name) more than quickly will advance (emph.)
"At this rate I'll advance faster than Kirita." (PL2)

- ～ *yori* ～ *no hō ga* (or vice versa) makes a comparison, with *yori* following the lesser and *no hō ga* following the greater.

7

Takumi: へへ。
He he.
"Heh heh." (self-satisfied laugh)

8

Kuriko: はっ。　間違った　仕事　を　渡してしまった。
Ha! Machigatta shigoto o watashite shimatta.
(catch breath) mistaken/wrong work (obj.) gave-(regret)
"Oh no! I gave him the wrong work."
"Oh no! I gave him the wrong one." (PL2)

- *machigatta* is the plain/abrupt past form of *machgau/machigaeru* ("make a mistake"); as a modifier, *machigatta* means "a mistaken/bad ～," or "the wrong ～."
- *watashite* is the *-te* form of *watasu* ("hand over to/give"), and *shimatta* is the plain/abrupt past form of *shimau*, which after the *-te* form of a verb implies the action was undesirable/regrettable.

どうしよう。
……
社長にバレたらえらいことだ。
……
社長
部長できました。
びくっ
タクミ君、なんだねこの書類は!?
間違ってるよ。
え? だって部長が……
言い訳なんか聞きたくないね。見苦しいよ、きみ。
ちくしょー、ミスを押しつけやがって。
しょうがないよ、向こうも立場ってものが……
そういえばツグミちゃんは?
少し遅くなるって……
仕事で部長と残ってる。
!
あの部長は女グセが悪いっていうんで有名なんだ!!

1 **Kuriko**: どう　しよう。
Dō　*shiyō.*
what/how shall do
"What'll I do?" (PL2)

2 **Kuriko**: 社長　に バレたら えらい こと だ。
Shachō ni baretara erai koto da.
co. pres. to if is exposed terrible thing is
"If it is exposed to the president, it'll be a terrible thing.
"I'll be in big trouble if the boss finds out." (PL2)

- *baretara* is a conditional ("if/when") form of *bareru* ("[something] is exposed/comes to light"); *ni* marks the person(s) to whom it comes to light—i.e., the person who finds out.
- *erai* = "admirable/worthy of praise/respect," but *erai koto da* often has the idiomatic meaning of "a serious/terrible/disastrous thing" → "big trouble/a huge mess."

3 **Sign**: 社長
Shachō
President

4 **Takumi**: 部長、　できました。
Buchō,　*dekimashita.*
dept. head have completed
"I've finished it, sir." (PL3)

FX: ぴくっ
Biku!
(effect of suddenly stiffening in fright)

- *dekimashita* is the PL3 past form of *dekiru*, which when speaking of things being made/prepared implies "is done/finished/ready."

5 **Kuriko**: タクミ君、 なん だ ね、 この 書類 は?! 間違ってる よ。
Takumi-kun, nan da ne, kono shorui wa? Machigatte-ru yo.
(name-fam.) what is (colloq.) this document as for is mistaken/wrong (emph.)
"What's with this document, Takumi? It's wrong." (PL2)

- the syntax is inverted; normal order would be *kono shorui wa nan da ne?* ("as for this document, what is it/what's with it?" Asking questions with *da ne* is mostly reserved for superiors speaking to subordinates.
- *machigatte-ru* is a contraction of *machigatte iru* ("be mistaken/wrong"), from *machigau/machigaeru* ("make a mistake").

6 **Takumi**: え?　だって、 部長　が...
E?　*Datte,*　*Buchō*　*ga...*
huh?/what? but dept. head/you (subj.)
"Huh? But you said..." (PL3-implied)

Kuriko: 言い訳 なんか 聞きたくない ね。　見苦しい　よ、きみ。
Iiwake nanka kikitakunai ne.　*Migurushii yo, kimi.*
excuses as for not want to hear (colloq.) unseemly/disgraceful (emph.) you
"I don't want to hear any excuses. You're a disgrace!" (PL2)

- *datte* has several uses as an opening conjunction, including the meaning of "but" when stating a protest/objection to what the other person has just said.
- *ii* is the stem form of *iu* ("say"), and *wake* = "reason," so *iiwake* is literally like "stated reason" → "an excuse."
- *nanka* is a colloquial *nado* ("something/someone like"), here essentially functioning to mark the topic, like *wa* ("as for").

7 **Takumi**: ちくしょー、ミス　を 押しつけやがって。
Chikushō,　*misu*　*o*　*oshitsuke-yagatte!*
(curse) mistake (obj.) press/foist-(derog.)
"That jerk!—passing his own mistake off as mine!" (PL1)

Kirita: しようがない よ。 向こう　も　立場　って もの が...
Shiyō ga nai yo.　*Mukō*　*mo*　*tachiba*　*tte*　*mono*　*ga...*
can't be helped (emph.) that side/he too/also position/situation (quote) thing (subj.)
"What can you do? He's got his own position to think about, too." (PL2)

- *chikushō* literally means "beast/dumb animal," but it's also probably the most commonly used curse of chagrin/aggravation/disgust: "rats!/damn!/curses!" It can also be an epithet: "the damn jerk!"
- *misu* is abbreviated from *misutēku*, the katakana rendering of the English "mistake."
- *oshitsuke-* is the stem form of *oshitsukeru* ("push/press onto"), and *-yagatte* is the *-te* form of the derogatory/insulting verb suffix *-yagaru*.
- *mukō* is literally "over there/the other side," but it's often used as a way of referring to another person—someone other than the speaker or listener.
- *tte* after *tachiba* is a colloquial equivalent of the quotative *to iu*; *tte mono* is literally "a thing called ~."
- something like *aru kara* ("because he has") is understood at the end → "because he has a [his own] position [to consider], there's nothing one can do/it can't be helped."

(continued on next page)

1
あ――あ……
掃除のおばさんが助けに来ちゃった。
2
誰が掃除のおばさんよ!?
何やってんの、あんたたち? お父さんの背広 ひっぱり出しちゃって。
3

(continued from previous page)

8 **Takumi**: そう いえば、ツグミちゃん は?
Sō ieba, Tsugumi-chan wa?
that way if say (name dimin.) as for
"Incidentally, where's Tsugumi?" (PL2)

Kirita: 少し 遅く なる って。仕事 で 部長 と 残ってる。
Sukoshi osoku naru tte. Shigoto de buchō to nokotte-ru.
a little late will become (quote) work (cause) dept. head with is remaining/staying behind
"She says she'll be a little late. She has to stay behind with the boss to take care of some work." (PL2)

- *sō ieba* literally means "if you say that," which often is equivalent to "now that you say that/mention it"; but here it's more like a simple "incidentally."
- stating just a topic + *wa* ("as for") with the intonation of a question asks very generally about the status/condition/location/etc. of that topic.
- *nokotte-ru* is a contraction of *nokotte iru*, from *nokoru* ("remain/stay behind").

9 **Takumi**: あの 部長 は 女グセ が 悪い って いう んで 有名 なんだ!!
Ano buchō wa onna-guse ga warui tte iu n de yūmei na n da!!
that dept. head as for woman habits (subj.) are bad (quote) say (explan.) famous (explan.)
"That chief is famous for messing around with the women!!"
"Oh, no! We've all heard how the boss can't keep his hands off of women!" (PL2)

- *-guse* is from *kuse* ("habit"); *onna-guse ga warui* is literally "habits with women are bad" → "[the person] is always messing/fooling around with the women."
- *yūmei da* = "is famous," and ～ *(n) de yūmei da* = "is famous for ～." Using *na n da* instead of a plain *da* is explanatory, but in this case the explanatory form is being used mostly for emphasis.

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1 **Sound FX**: ガラッ
Gara!
(sound of door opening suddenly)

2 **Takumi**: あーあ。
Ā–a.
(interj.)
"Aww man." (PL2)

Kirita: 掃除 の おばさん が 助け に 来ちゃった。
Sōji no obasan ga tasuke ni kichatta.
cleaning (mod.) lady (subj.) rescue (purpose) came-(undesirable)
"The cleaning lady came to the rescue." (PL2)

- *obasan* ("aunt/auntie") can be used to refer to any woman past her mid-twenties or so. *No* between two nouns makes the first into a modifier for the second, so *sōji no obasan* = "cleaning lady."
- *tasuke* is a noun form of *tasukeru* ("rescue/save"), and *ni* marks this as the purpose of the sister's arrival.
- *kichatta* is a contraction of *kite shimatta*, the *-te* form of *kuru* ("come") plus the plain/abrupt past form of *shimau*, which after the *-te* form of a verb implies the action is/was not what the speaker wanted.

3 **Big Sister**: 誰 が 掃除 の おばさん よ?!
Dare ga sōji no obasan yo?!
who (subj.) cleaning (mod.) lady (emph.)
"Who're you calling the cleaning lady?!" (PL2)

何 やってん の、あんたたち? お父さん の 背広 ひっぱり出しちゃって。
Nani yatten no, anta-tachi? Otōsan no sebiro hippari-dashichatte.
what is/are doing (explan.) you-(plural) father 's suits having pulled/dragged out-(undesirable)
"What are you doing, you guys—having dragged out Dad's suits."
"What're you guys doing, dragging out Dad's suits?" (PL2)

- *yatten* is a contraction of *yatte iru* ("is/are doing"), from *yaru* (informal word for "do").
- *anta* is an informal *anata* ("you"), and *-tachi* makes nouns referring to people into plurals → "you guys." *Wa* to mark this as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- *o*, to mark *sebiro* ("suits") as the direct object of *hippari-dashichatte*, has similarly been omitted.
- *hippari-dashichatte* is a contraction of *hippari-dashite shimatte*, the *-te* form of *hippari-dasu* ("pull/drag out," an informal equivalent of *hiki-dasu*) plus the *-te* form of *shimau*, which after the *-te* form of a verb means the action was undesirable or problematic in some way.
- a *-te* form often indicates the cause/reason for what follows, but in this case the syntax is inverted; normal word order would be *Anta-tachi wa otōsan no sebiro (o) hipparidashichatte nani yatten no?*—with *otōsan no sebiro (o) hippari-dashichatte* indicating the reason for asking *nani yatten no?* Asking a question with the explanatory *no* is quite common in colloquial speech.

漫

課長バカ一代

Kachō Baka Ichidai

野中英次
by Nonaka Eiji

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Title: 第　四十四章　　波動
Dai yonjūyonshō:　*Hadō*
no.　44-chapter　wave motion/undulation
Chapter 44: The Wave

- *dai* is like "no." and *-shō* is the counter suffix for chapters in a book.

1 **Crowd:** わー わー わー わー わー わー　きゃー
Wā wā wā wā wā wā　*kyā*
(roar of crowd)　(scream)
こらー！ 打ったらん かいっー!!
Korā!　*Uttaran*　*kai!!*
hey　won't hit　(?)
"Hey! Will you not hit it?"
"Come on! Give it a whack!" (PL2)

- *kora!* (often lengthened to *korā!*) is an interjection for scolding, often like "Hey, none of that!/Cut that out!" The spectator is apparently angry with the batter for not hitting the ball.
- *uttaran kai?* is a Kansai dialect equivalent for *utte yaranai ka?*, from *utsu* ("hit/knock"); the question, "will you not hit it?" is purely rhetorical, and the spectator is in fact telling the batter quite forcefully to hit the ball. *Yaranai* is the negative form of *yaru*, which after the *-te* form of a verb implies doing a beneficial action for someone or harmful action to someone—here the spectator wants the batter to "harm" the pitcher and his team by hitting the ball.
- *kai* is a colloquial variation of the question particle *ka*; depending on the tone of voice, it can be either softer or more forceful than the abrupt *ka*.

2 **Crowd:** ピッチャー びびってるー。 ぶちかませーっ!!
Pitcha　*bibitte-rū.*　*Buchi-kamasē!!*
pitcher　is scared　hit/ram hard-(command)
"The pitcher's quaking in his boots! Let him have it!" (PL2)
わー わー　おりゃー　そりゃー　とうっ　わー わー
Wā wā　*Oryā!*　*Sorya!*　*Tō!*　*Wā wā*
(crowd noises)

- *bibitte-ru* is a contraction of *bibitte iru*, from the slang verb *bibiru* ("lose one's nerve/be scared").
- *buchi-kamase* is the abrupt command form of *buchi-kamasu*, a slang word for "smack/ram into [someone]" or "let [someone] have it!"

3 **Yakami:** 「クール」を　信条　としている 俺　は スポーツ 観戦　も　さわがず　静かに。
"Kūru"　o　shinjō　to shite iru　ore　wa　supōtsu　kansen　mo　sawagazu　shizuka ni.
cool　(obj.) principle/creed　make it　I/me　as for　sports　watching　even without making noise　quietly
Since keeping cool is my credo, I even watch sports quietly, without getting worked up. (PL2)

- *to shite iru* is from *to suru* ("make it ~"); *"Kūru" o shinjō to shite iru* is a complete thought/sentence ("[someone] makes keeping cool [his] credo") modifying *ore* (a rough, masculine "I/me"), and *wa* marks this as the topic, so the literal meaning is "as for I who makes keeping cool my credo . . ."
- *kansen* is a noun for "watching a competition," so *supōtsu kansen* = "watching a sports competition." *Kansen suru* is its verb form (in this case *suru* is understood at the end of the sentence).
- *sawagazu* is a negative form of *sawagu* ("make noise/be boisterous/kick up a fuss"), here equivalent to *sawaganaide*.

4 **Yakami:** 感情　を　表　に　は　出さない。 だが . . .
Kanjo　o　omote　ni　wa　dasanai.　Daga . . .
emotion (obj.) front/surface　to/on　as for　don't let out/show　but
I don't let my feelings show. But . . . (PL2)

- *dasanai* is the negative form of *dasu* ("put/let out"—or in this context, "show").

5 **Yakami:** 心　の　中　で　応援している　ぞ、タニシゲ!!
kokoro no　naka　de　ōen shite iru　zo,　Tanishige!!
heart　of within/inside　at/in　am cheering/rooting (emph.)　(name)
in my heart I'm rooting for you: TANISHIGE!! (PL2)

- *ōen* is a noun for "rooting/cheering," and *ōen shite iru* is from the verb form, *ōen suru* ("root/cheer [for]").

6 **Crowd:** ウォー
Uō
"Ohhh" (shout/noise accompanying the wave)

7 **Crowd:** ウォー
Uō
"Ohhh"

8 **Yakami:** あ、　あれ　が　噂　に きく「ウェーブ」!!
A-　are　ga　uwasa　ni　kiku　"uebu"!!
(stammer)　that (subj.)　rumor　in　hear　wave
Th- that's "the wave" I've heard about! (PL2)

- *uwasa ni kiku* is a complete thought/sentence ("[I] hear about [it] in rumors/gossip") modifying *uēbu* ("wave").

1
み みんな 立ち上がっている!!
2
3
言っとくけど 俺はもう 30過ぎてんだぞ
4
そんな 子供みたいな マネできるか!
5
なんだその冷たい視線ば!?
6
俺ひとり 座ってたからって どうってことないだろ!
前に座ってる オヤジだって・・・・
7

1 **Crowd:** ウォー
Uō
"Ohhh"

2 **Yakami:** み　みんな　立ち上がっている!!
Mi-　*minna*　*tachi-agatte iru!!*
(stammer) everyone　is standing up
Ev- everyone's standing up!! (PL2)

- *tachi-agatte iru* is from *tachi-agaru* ("stand up/rise to one's feet"), combining *tatsu* ("stand") and *agaru* ("rise").

3 **Crowd:** ウォー　ワー
Uō　*Wā*
Ohhh!　Raaah!

4 **Yakami:** 言っとく けど、俺　は　もう 30　過ぎて　んだ　ぞ。
Ittoku　*kedo,*　*ore*　*wa*　*mō*　*sanjū*　*sugite*　*n da*　*zo.*
will say　but　I/me　as for　already　30　have surpassed (explan.) (emph.)
Let me note that I'm already over 30. (PL2)

- *ittoku* is a contraction of *itte oku*, the *-te* form of *iu* ("say") plus *oku* ("set/leave"). *Oku* after the *-te* form of a verb can mean "[do the action] up front/for starters," and *itte oku* is often like "let me say first off/to begin with" when offering a disclaimer or warning.
- *sugite n da* is a contraction of *sugite iru* (from *sugiru*, "surpass/go over") plus the explanatory *n da*.
- *zo* is a rough, masculine particle for emphasis.

5 **Yakami:** そんな　子供　みたいな　マネ　できる か!
Sonna　*kodomo*　*mitai na*　*mane*　*dekiru*　*ka!*
that kind of　child　-like　imitation/behavior　can do　(?)
Can I do such a childish act? [Hardly!]
You can hardly expect me to do such a childish thing! (PL2)

- *mane* by itself means "imitation/mimicry," but when *mane* is modified, its meaning is usually "behavior [of the described kind]"; X *mitai na* Y = "Y that is like X," so *kodomo mitai na mane* = "behavior that is like a child."
- *dekiru* = "can do [it]," and *ka* makes it a question, "can I/we/he/you do [it]?" But the question in this case is strictly rhetorical: "Can I do it? Hardly!" → "How could I possibly do it?" or "I couldn't possibly do it!"

6 **Yakami:** なん だ、その 冷たい　視線　は!?
Nan　*da,*　*sono*　*tsumetai*　*shisen*　*wa!?*
what　is　that　cold　gaze/stare　as for
俺　ひとり 座ってた　から　って　どう　って　こと　ない　だろ!
Ore　*hitori*　*suwatte-ta*　*kara*　*tte*　*dō*　*tte*　*koto*　*nai*　*daro!*
I/me　alone　was sitting because (quote) how/what (quote) thing/problem doesn't exist surely
What are those cold stares? Just because I alone was sitting down, surely there's no particular problem.
What's with those cold stares? Surely it can't hurt anything for one guy like me to remain sitting. (PL2)

- the word order of the first sentence is inverted; normal order would be *sono tsumetai shisen wa nan da?* ("what are those cold stares?").
- *suwatte-ta* is a contraction of *suwatte ita* ("was/were sitting"), past of *suwatte iru*, from *suwaru* ("sit down").
- ～ *kara tte* is a colloquial form meaning "just because ～."
- *dō tte koto nai* is a colloquial equivalent of *dō to iu koto wa nai*, which can be translated literally as "there is nothing to say anything about," implying "there's no problem."
- *daro* (or *daro*) makes a conjecture ("probably/surely ～"), but especially when the last vowel is short and with the right tone of voice it can actually make a strong assertion.

7 **Yakami:** 前に　座ってる オヤジ だって...
Mae ni　*suwatte-ru*　*oyaji*　*datte...*
in front　is sitting　man　even
Even the man sitting in front of me...

- *suwatte-ru* is a contraction of *suwatte iru* ("is sitting"), from *suwaru*; *mae ni suwatte-ru* is a complete thought/sentence ("[he] is sitting in front [of me]") modifying *oyaji*.
- *oyaji* is an informal word for "father," "master/boss," or for any middle-aged man; it can be merely familiar or it can be offensive, so it should be used with caution if the person it refers to is present.
- *datte* is a colloquial equivalent of *mo*, meaning "too/also" or "even."

1
2
やってる・・・・
3
そうか
俺は間違って
いた・・・
つまらぬ
我を通して
調和を乱す事は
愚の骨頂!!
4
強いて言えば
このウェーブを
拒否する事は
サラリーマンとして
失格
5
恥じる事
はない!
立ちあがろう
胸を張って!!
6

1 **Man:** ウォー
Uō
"Ohhh"

2 **Yakami:** やってる。
yatte-ru.
is doing
is doing it. (PL2)

- *yatte-ru* is a contraction of *yatte iru*, from *yaru* (informal word for "do").

3 **Yakami:** そう か。俺 は 間違っていた。
Sō ka. Ore wa machigatte ita.
that way (?) I/me as for was wrong/mistaken
Wait. I was wrong. (PL2)

つまらぬ 我 を 通して 調和 を 乱す 事 は 愚 の 骨頂!!
Tsumaranu ga o tōshite chōwa o midasu koto wa gu no kotchō!!
foolish/trivial self/ego (obj.) push through/assert-and harmony (obj.) disrupt thing/act as for idiocy/folly of height
To disrupt the harmony by small-mindedly asserting my ego is the height of folly! (PL2)

- *sō ka* can be a question ("Is that right?") or it can express a sudden understanding/recognition: "Ahaa!/So that's it!/Oh, I see!" In this case the feeling of recognition is more like "Wait! I get it now."
- *machigatte ita* is the past form of *machigatte iru* ("am/is/are mistaken"), from *machigau/machigaeru* ("make a mistake").
- *tsumaranu* is equivalent to *tsumaranai* ("trifling/worthless/pointless/empty/foolish").
- *tōshite* is the *-te* form of *tōsu* ("put/push through" or "assert"); the *-te* form here makes the complete sentence *tsumaranu ga o tōsu* ("assert my foolish ego") act as an adverb modifying *chōwa o midasu.*
- *chōwa o midasu* is a complete thought/sentence ("[it] disrupts harmony") modifying *koto* ("thing," here meaning "act"); *koto* after a complete sentence is often like "to [do the action]" → "to disrupt harmony by asserting my foolish ego."

4 **Yakami:** 強いて 言えば この ウェーブ を 拒否する 事 は サラリーマン として 失格。
Shiite ieba kono uēbu o kyohi suru koto wa sarariman to shite shikkaku.
forcibly if say this wave (obj.) deny/refuse thing as for salaryman as disqualification/failure
To be perfectly honest, I'd have to say that to refuse to do the wave is to fail as a salaryman. (PL2)

- *shiite* is the *-te* form of *shiiru* ("coerce/force"); the *-te* form is acting as an adverb modifying *ieba* (conditional "if" form of *u*, "say"): *shiite ieba* implies "forcing" one's way to the truth/crux of the matter and stating that truth, so it is essentially like saying "to be totally/perfectly honest about it, ~."
- *da* ("am/is/are") is understood at the end; *shikkaku da* = "am a failure/am disqualified."

5 **Yakami:** 恥じる 事 は ない! 立ちあがろう、胸 を 張って!!
Hajiru koto wa nai! Tachi-agarō, mune o hatte!!
be ashamed thing/reason as for doesn't exist shall stand up chest (obj.) sticking out
There's no reason to be ashamed. Let me stand up with my chest thrust (proudly) forward.
I needn't be ashamed! I'll stand up with my head held high! (PL2)

- *koto* ("thing") here refers to a cause or reason, so *hajiru koto* = "reason to be ashamed."
- *tachi-agarō* is the volitional ("let's/I shall") form of *tachi-agaru* ("stand up").
- *mune o hatte* is the *-te* form of *mune o haru* ("throw one's chest out"); the *-te* form serves as an adverb that essentially means "proudly." The syntax is inverted in the second sentence; normal order would be *Mune o hatte tachi-agarō* ("I'll stand up with my chest thrust out" → "I'll stand up with my head held high").

6 **FX:** バッ
Ba!
(effect of sudden, vigorous action—here of standing up)

ん……
1
あれ……!?
どどうして……?
2
ピッ
ピ
ピッ
ふ風船!?
3
ピ
ヒコルヒコル
ピッ
ピ
ヒコルヒコル
ピ
ピ
ピッ
4
ご…御声援ありがとう…
ヒョロロロ
第四十四章 完
5

1 **FX:** しーん...
Shiin...
(effect of silence)

2 **Yakami:** あれ...？ ど、どうして...？
Are...? *Do-* *dōshite...?*
(interj.) (stammer) why
Huh? Wha- what's going on? (PL2)

- *are?* is an interjection of surprise/bewilderment when something is wrong or does not go as expected.
- *dōshite* is a less formal *naze*, "why?" Implied in this case is "why am I the only one standing?" → "what's going on?"

3 **Sound FX:** ピーッ ピー ピーッ
Pii! *Pii* *Pii!*
("whistling" sound of air escaping from balloons)

Yakami: ふ 風船!?
Fu- *fūsen!?*
(stammer) balloons
Ba- balloons?! (PL2)

4 **Sound FX:** ピー ヒュル ヒュルー ピー ピーッ ピー ヒュル ヒュル ピーッ ピー
Pii *Hyuru* *hyuru* *Pii* *Pii!* *Pii* *Hyuru* *hyuru* *Pii!* *Pii*
("whistling" and "hissing/fluttering" sounds of air escaping from balloons)

5 **Yakami:** ご 御声援 ありがとう。
Go- *go-seien* *arigatō.*
(stammer) (hon.)-cheering thank you
Th- thank you for your support. (PL4)

Sound FX: ピー ヒョロロロロー
Pii *Hyo ro ro ro rō*
("whistling" and "hissing/fluttering" sounds of air escaping from balloons)

- *seien* refers to "vocal encouragement" → "cheering/rooting."

Title: 第 四十四章 完
Dai *yonjūyonshō* *Kan*
no. 44-chapter end
Chapter 44 **The End**

漫

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1 **Wife:** あら、 なんです の、 そのカッコウ は?
Ara, nan desu no, sono kakkō wa?
(fem. interj.) what is (explan.-?) that appearance as for
"My, what are you dressed up like that for?" (PL3)

- her syntax is inverted; normal word order would be *sono kakkō wa nan desu no?* In informal speech, anyone can ask a question with *no*, but *no* after a PL3 *desu/masu* form is distinctly feminine.

2 **Husband:** 見たら わかる だろ。 マラソン にきまっとる。
Mitara wakaru daro. Marason ni kimattoru.
if look can know/see surely marathon/jogging of course
"Isn't it obvious? For running, of course." (PL2)

Wife: ヘエ、 三日 坊主 で おわりか と
He, mikka bōzu de owari ka to
(interj.) three-day monk with finished (?) (quote)
思うとったら また 始める んですか。
omotottara mata hajimeru n desu ka?
when I was thinking again will begin (explan.-?)
"Oh really? Here I was thinking you'd given it up after three days, but you're starting up again?" (PL3)

- *marason*, from the English "marathon," was long the only word for "jogging" in Japan and remains widely in use alongside the more recent arrival, *jogingu*.
- ～ *ni kimattoru* is a masculine/dialect variation of ～ *ni kimatte iru*, an expression meaning "of course [it's] ～."
- *mikka bōzu* is the standard term for referring to a person who can't/doesn't stick to something he/she has started, especially something that requires self-discipline. The expression literally means "three-day monk," evoking the image of a man who decides to become a monk but finds the discipline/training too hard and returns to secular life after just three days.

3 **Husband:** なに を ボサッと しとる。
Nani o bosatto shitoru.
what (obj.) idly/absent-mindedly is/are doing
"What're you just standing there for?" (PL2)
ポカリスエットと カロリーメイト を 持ってこい。
Pokari Suetto to Karorii Meito o motte koi.
(product name) and (product name) (obj.) bring here
"Bring me some Pocari Sweat and Calorie Mate." (PL2)

Wife: ハイハイ、マラソン は 科学 です もん な。
Hai hai, marason wa kagaku desu mon na.
yes yes marathon/jogging as for science is because (colloq.)
"Right, right, because running is a science." (PL3)

- *bosa-bosa* (or *boya-boya*) is an FX word for a state of absentminded idleness, and *bosatto suru* (*shitoru* is dialect for *shite iru*, from *suru*) is its verb form.
- *Pocari Sweat* is a brand of sports drink, and *Calorie Mate* is a kind of multi-vitamin sports bar.

4 **Husband:** さあ、 見る ぞ。
Saa, miru zo.
well now/OK watch (masc. emph.)
"Okay now, I'm going to watch." (PL2)

On TV: マラソン 中継
Marason chūkei
marathon live broadcast
Live Marathon Coverage

Sound FX: モグモグ
Mogu mogu (effect of chewing)

Wife: アホくさ。
Aho kusa.
"Ridiculous." (PL1)

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いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1

Wife: あらま、お茶漬け 出せ とか 言うといて。
Ara ma, o-chazuke dase to ka iutoite.
(interj.) (hon.)-tea rice put out/serve (quote) say-and-leave
"My, he tells me to make him some *o-chazuke*, (and then he falls asleep on me)." (PL2)

Sound FX: かー
Kā
(sound of breathing through mouth when asleep)

- *o-chazuke* refers to steamed rice in a bowl with green tea poured over it and garnished with shredded *nori*, salted salmon, pickles, bonito flakes, etc.
- *dase* is the abrupt command form of *dasu* ("put out," or in the context of food, "prepare and serve").
- 〜 *to ka iu* is a quotative form that means "say something/things like 〜."
- *iutoite* is a Kansai dialect contraction of *itte oite*, the *-te* form of *iu* ("say"), and *oku* ("set/leave").

2

Sound FX: かー
Kā
(raspy breathing through mouth when asleep)

Wife: 食べてもたろ。
Tabete motaro.
eat-(complete/volition)
"I think I'll just eat it myself." (PL2)

Sound FX: サラ サラ サラ
Sara sara sara
(light slurping sound from eating *o-chazuke*)

- *tabete motaro* is Kansai dialect for *tabete shimaō*, the *-te* form of *taberu* ("eat") plus the volitional ("I shall/I think I'll") form of *shimau* ("end/finish/put away"). *Shimau* after the *-te* form of another verb can mean to do the action "fully/completely/thoroughly."

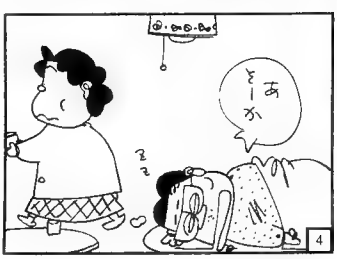
3

Sound FX: ムク
Muku
(effect of abruptly sitting up)

Husband: おい、 お茶漬け は?
Oi, o-chazuke wa?
(interj.) (hon.)-tea rice as for
"Hey, where's my *o-chazuke*?" (PL2)

Wife: あら、 さっき 食べました やろ、 全部。ホラ。
Ara, sakki tabemashita yaro, zenbu. Hora.
(interj.) a while ago ate surely/probably all look
"My goodness, you ate it a while ago, right? All of it. Look." (PL3)

- *oi* is a relatively rough way of getting someone's attention: "Hey!"
- stating just a topic like this with the intonation of a question (. . . *wa?*) asks very generally about the status/condition, etc. of that topic.
- *yaro* is Kansai dialect for the conjectural *darō* ("surely/probably"), here essentially implying "surely you know/remember that." *Yaro* is used much more widely by women in Kansai speech than *darō* is used by women in standard Japanese.
- in normal syntax, *zenbu* ("all") would come before *tabemashita*.



4

Husband: あ、 そー か。
A, sō ka.
(interj.) that way (?)
"Oh, that's right." (PL2)

- *sō ka* is literally a question ("Is it so?/Is that right?"), but it's also used as an expression of sudden realization/understanding ("That's it!/Oh, right!/Oh, I know!").

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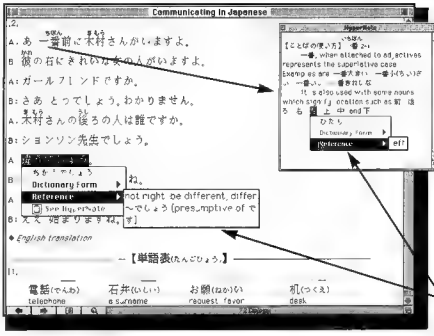

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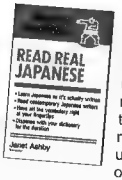

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Foreign food invasion

After years of conservative dining habits, the Japanese are turning to spicy "ethnic" cuisine—especially that of their Asian neighbors—for a new taste experience.

by Lauren Buckley

The sarong-clad Japanese waitress approaches the table, bearing a beautiful fried sea bream smothered in a fiery red pepper sauce. "Scrape off the sauce, then it won't be so hot," she advises her hungry customers.

The first page of the menu states that dishes marked with one star are mildly spicy, those with two stars are moderately spicy, and the three-star items are hot. Closer inspection reveals that only a handful of the more than 80 items on the menu are marked with two stars and none are marked with three. In spite of the fact that our dishes are only mildly spicy, one-star items, throughout the meal our waitress anxiously inquires about the spiciness of the food—can we bear it? Our water glasses are conscientiously refilled to soothe our burning tongues. This is a Thai restaurant in Japan.

Thai and other Asian foods are experiencing a surge of popularity here, with restaurants popping up in large cities throughout Japan. The trend is invading homes as well, as supermarkets stock up on such items as an instant soup mix with the hot-and-sour lemon flavor of the signature Thai dish Tom Yam Koong.

Until recently, Japanese diners generally had a choice of three main categories of food: Japanese style (和風, *wafū*), Western style (洋風, *yōfū*), and Chinese style (中華, *chūka*). Lately a new category has been added: ethnic (エスニック, *esunikku*) food. "Ethnic" refers to food from any country not included in the above three categories. Cuisine from those countries with spicy national dishes—Thailand, the Philippines, India, Indonesia—seems to be particularly popular.

Some Asian foods, of course, have become such a ubiquitous part of the everyday dining experience that they

• sarong-clad = サロン（民族衣装）をまとった *saron (minzoku ishō) o matotta* • sea bream = 鯛 *tai* • scrape off = かき落とす *kaki-otosu* • pop up = （新店舗などが）矢継早にオープンする *(shin-tenpo nado ga) yatsugibaya ni ōpun suru* / 次々に出来る *tsugitsugi ni dekiru*

can be thought of as having become Japanese. *Yakiniku* (焼肉, "barbecued meat") restaurants are as common as sushi bars in Japan, but in fact it is Korean cuisine. Rice with a mild Indian curry sauce, called *karē raisu* (カレーライス), is a salaryman standard for lunch. And what better way to finish off a night on the town than by slurping up a steaming bowl of *rāmen*—Chinese noodles? The Japanese have embraced these foods and made them their own. At Japanese restaurants in Hong Kong, in fact, ramen is described as "Japanese noodles" on the menu.

What's new—and somewhat surprising—is the interest in spicy (辛い, *karai*) food. Except for *wasabi* and hot *karashi* mustard, both of which have an extraordinary ability to clear the sinuses when mistakenly eaten in large portions, Japanese food is not known for its sharp taste sensations. Depending on your point of view, Japanese cuisine can be described as either "enhanced with subtle flavor" or just plain "bland." Chefs at the newly trendy ethnic restaurants find that they must cater to this national preference in order to succeed. Therefore, traditionally spicy recipes are sometimes tamed to appeal to the masses—resulting in mild menus resembling the one at the Thai restaurant mentioned above.

What is responsible for this trend? Perhaps it is related to an international travel boom that has been going on since the '80s. The United States and Western Europe still top the list, but perhaps as a consequence of the recent recession—or because those destinations are becoming old hat—there has been a shift in tourism trends. Close to home and inexpensive, Asian nations are gaining in popularity as vacation destinations.

The kebab-nan pizza (カバブナンピザ) is one of several India-inspired pizza creations available at Gandhara Indian Restaurant in Kobe.

Back home with newly awakened palates, the Japanese who have visited these countries may wish to be reminded of their pleasant experiences by once again enjoying the foods they were exposed to. Even those who haven't travelled can enjoy the exotic cuisines they've heard about without the inconvenience of leaving home.

It is also true that the Japanese, along with their Western counterparts, are becoming concerned about the levels of fat and cholesterol in their daily diets. The traditional Japanese diet is a healthy one, but Western cuisine, with its heavy emphasis on meat dishes and creamy sauces, has made inroads in Japan. Many of the dishes from Asian countries, however, are based on healthier ingredients such as fish, vegetables, and rice, so at an ethnic restaurant it's possible to experience novel tastes with less guilt.

Another factor contributing to the increasing number of ethnic eateries is the appreciation of the yen in recent years.

A sampling of ethnic restaurants in the Kansai area

The logo for Osaka's Seoul-to-Soul Korean restaurant is written in a stylized English resembling the Korean alphabet, Hangul.

Indo ryōri—Gandāra—Kōbe
("Gandhara Indian cuisine, Kobe")

Sawadi Tai-koku resutoran

Jamaican-style reggae bars are popular for drinking and dancing and serve a few dishes as a sideline.

• slurp up = ズルズル音をたてて食べる *zuru-zuru oto o tatete taberu* • sinuses = 鼻腔や副鼻腔 *bikō ya fukubikō* • bland = 味がない *aji ga nai* • cholesterol = コレステロール *koresuterōru*

It has become cheaper to import the necessary ingredients from abroad, thus making ethnic restaurants more profitable. Running one has now become a realizable venture for both foreign nationals living in Japan and Japanese chefs with an interest in international cuisine.

While the proprietors of these restaurants may be either Japanese or non-Japanese, the customers are overwhelmingly Japanese, despite the presence of substantial numbers of Asian immigrants in Japan. Perhaps one reason for this is the cost of a meal at such restaurants. In general, they are expensive places—good for taking a date or celebrating a birthday, maybe, but not the sort of place you'd drop into every day for lunch. As such, they are way out of the price range of a large number of Asian residents, many of whom are students or laborers.

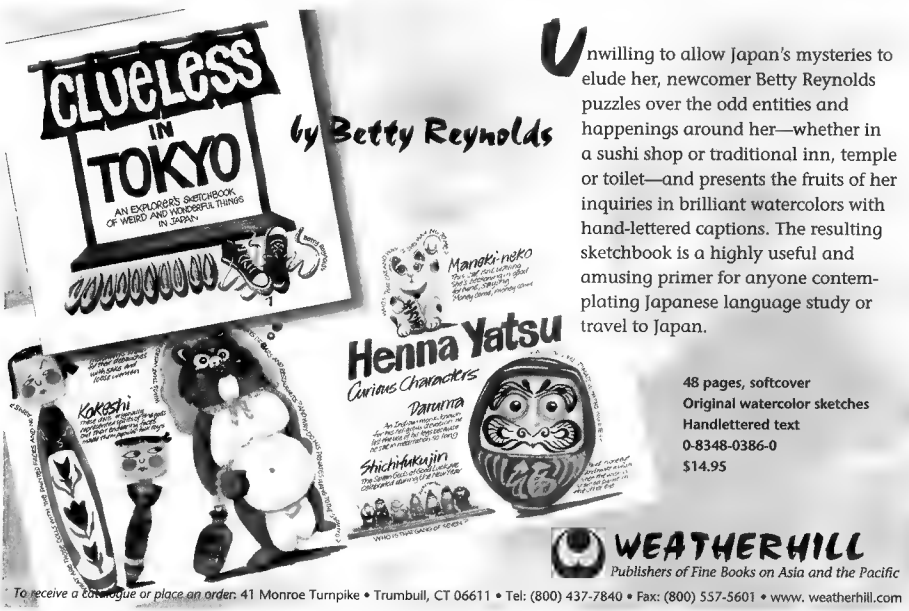
While most strive to maintain the authenticity of the dishes they serve, some chefs combine various aspects of "ethnic" cooking to create new dishes that are just as intriguing as the real thing, but are tailor-made to the tastes of the dining public. It is these entrepreneurs who have introduced the concept of the foreign-food restaurant with no fixed nationality. These establishments, which serve not only authentic foods from various countries but also startling combinations of ingredients, obviously aren't purists interested in providing their customers with only "the real thing." Instead, the menu features such innovations as spaghetti with spinach curry sauce, chili-pepper udon noodles, and Chinese *gyōza* potstickers stuffed with Korean kim-chi.

Yet, from curried noodles to shark's-fin soup *soba*, perhaps this broadened awareness of things foreign shows a positive trend in Japan. It seems to represent a relaxing of rigidity, a willingness to become part of the global society. Japan is often criticized for its insularity, but maybe this relatively new interest in foreign food will point the way to a more in-depth exploration of the cultures whose food the Japanese are now learning to enjoy.

Ethnic cuisine—like this box of Thai soup mix—can be found in the supermarket, too.

Lauren Buckley *is a freelance writer in Osaka.*

• startling = 驚かされる *odorokasareru* / 驚くべき *odorokubeki* • innovation = 新考案 *shinkōan* / 新作 *shinsaku* • insularity = 島国根性 *shimaguni konjō* / 偏狭 *henkyō*



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FX: *GAAAN*
(an FX word indicating shock or realization)

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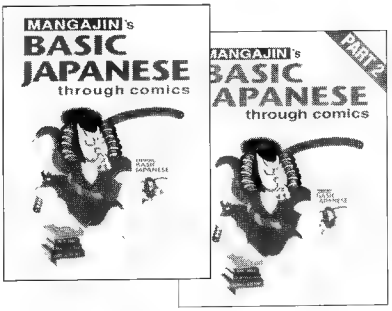

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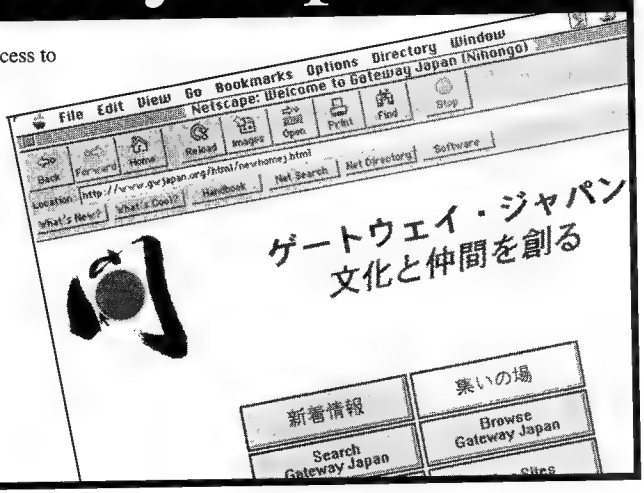
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Asking the hard questions

Artist and writer Abe Kobo was not afraid to examine life's big issues. His final novel takes on the absurdities of his country's medical establishment.

reviewed by John Urda

KANGAROO NOTEBOOK, by Kobo Abe; translated by Maryellen Toman Mori. Alfred A. Knopf, 1996. 183 pages, $22 (hardcover)

FAKE FISH: THE THEATER OF KOBO ABE, by Nancy K. Shields. Weatherhill, 1996 191 pages, $19.95 (paperback)

Abe Kōbō's last novel opens with the narrator's discovery, as he munches one morning on toast with liver-and-celery pâté, of radish sprouts growing on his shins. The unfortunate young man then makes the mistake of seeking an opinion at a health clinic. In lieu of treatment, he is placed on a motorized hospital bed, drugged, and sent on a journey by turns hellish and hilarious through the sewers and spiritual depths of Tokyo. *Kangaroo Notebook* thus unfolds as an amazing allegorical tale that ranks among Abe's best work in its startling array of images, its arch and scathing humor, and the intricacy and relevance of its themes.

Thanks to his clinically abstract style and Kafkaesque motifs, Abe is often classified as an "international" writer by non-Japanese critics who fail to notice that his cool gaze was fixed mainly on his own backyard. Though Abe's nameless landscapes and lost souls may indeed reveal universal truths, his entire oeuvre (which includes literature, theater, photography, and music) is actually a spot-on portrait of postmodern Japan as a megalopolis adrift, where technology and morality collide and meaning appears in surprising disguises. *Kangaroo Notebook* is no exception.

Abe once told the writer Nancy Shields an apocryphal story (related in *Fake Fish*, her essential portrait of Abe and his creative process) that he was awarded his medical degree from Tokyo University on the condition that he promise never to practice medicine. Though, indeed, by his final year of medical school Abe was spending more time writing than attending class, he maintained a lifelong critical interest in science and medicine and their sometimes terrifying power when linked with faceless institutions or symbols of authority. Sinister hospitals, incompetent doctors, and outlandish medical procedures masquerading as health care crop up throughout Abe's novels, but in *Kangaroo Notebook* he attacks some of the most basic and vital issues surrounding Japan's medical establishment.

Japan has never adopted the principle of informed consent in the doctor-patient relationship, something we take for granted in the United States and that spells trouble for our Everyman with the radish sprouts. The doctor in charge at the local clinic examines the radish sprouts and proceeds to vomit on and on, "like a cat with a bone stuck in its throat." Not a good sign. But the patient's faith in authority will not be shaken, even when he is taken to a windowless concrete operating room that looks to him like either a garage or a torture chamber. The doctor peers down at the heavily sedated patient and confesses that he has no idea what to do.

At that point, reality and illusion merge. At a loss for alternatives, the doctor prescribes an old-fashioned trip to the hot springs at "Hell Valley," and our hero embarks on a nightmarish descent first through the streets, then into the sewers (with a brief stop at a chic department store), and then, Dante-like, into a fiery netherworld in the form of a hot-spring resort complete with tourist groups. All the while he rides his gleaming, high-performance "Atlas" hospital bed equipped with a baffling array of "every feature imaginable." He enters the limbo section of hell along the *Sanzu no kawa*, the popular Buddhist analogue to the River Styx, and finds there, just as in *The Inferno*, a zone peopled by orphans, neglected children, and, presumably, suicide victims and other innocents.

The fate of such innocents, including helpless patients, is another theme which takes center stage in *Kangaroo Notebook* and also forms a powerful subtext in the informed-consent debate. The proponents of establishing informed consent in Japan are equally against the medical establishment's push to recognize brain death for the purposes of effecting organ transplants, as is the policy in the West. If doctors refuse to be straightforward with their patients, Abe seems to ask, how

ON THE BOOKSHELF

The Samurai, *by Shusaku Endo. New York: New Directions Books, 1997. 272 pages, $10.95 (paperback)*
A novel set in the early 17th century, tracing the rise and fall of a group of samurai warriors chosen to be Japanese emissaries to Mexico and Rome—some of the first Japanese to set foot on European soil. After a four-year journey through the Western world (including conversion to Christianity), they return to an isolationist Japan which was determined to stamp out all Western influences. A reissue of Endo's classic novel.

Broken Silence: Voices of Japanese Feminism, *ed. by Sandra Buckley. Berkeley: University of California Press, 1997. 382 pages, $15.95 (paperback), $40 (hardcover)*
Excerpts from the works of 10 of Japan's leading feminists, including novels, essays, poetry, and academic studies. Includes a mini-biography and interview with each woman. Topics include rape, women's medical care and legal issues, Asian migrant women in Japan, and men's and women's language.

Before the Bomb: How America Approached the End of the Pacific War, *by John D. Chappell. Lexington, KY: University Press of Kentucky, 1997. 256 pages, $24.95 (hardcover)*
Discusses in depth how the American public felt about events in the Pacific—and about the Japanese—in the final months of World War II. Compares government and military strategy with the commentary of prominent media figures. Chappell's study thoroughly assesses Americans' reaction to the battle of Okinawa and the debate over the use of chemical weapons against Japan. Explains how attitudes toward race and ethnicity shaped public opinion about the war.

The Magic of Zen, *by Inez D. Stein. Atlanta, GA: Humanics Press, 1996. 154 pages, $16.95 (paperback)*
Explains how Zen and magic are not necessarily mutually exclusive and discusses similarities and practices of each. Shows how to use Zen practices to remain in control of one's life and to stay healthy.

Van Gogh's Japanese Prints, *by The Utagawa Society of Japan. Nagano, Japan: Soei Publishing Co., 1994. 111 pages, ¥2,000 (paperback)*
Most of this book reproduces many of the *ukiyoe* prints owned by artist Vincent van Gogh. One section, however, is made up of experimental—and controversial—works which combine van Gogh's own paintings with *ukiyoe* prints.

Japan in a Nutshell, *by Professor Solomon. Baltimore, MD: Top Hat Press, 1997. 151 pages, $9.95 (paperback)*
One man's take on Japan's customs and traditions.

can they be trusted to decide questions of life and death?

In this debate, Abe has history on his side. Though the wartime experiments carried out on Allied prisoners of war by Unit 731 were hushed up by the American occupation authorities, it was no secret in Japan that several members of the unit emerged in powerful positions in the medical world. Indeed, just last year the prominent 80-year-old doctor Abe Takeshi, president of Japan's largest blood-supply company, was arrested for negligence in allowing HIV-infected blood to be put on the market during the 1980s, resulting in 1,800 AIDS cases and 400 deaths so far. Though Dr. Abe had been the head of the Health and Welfare Ministry's subcommittee on AIDS, it turns out he was also a protégé and business colleague of one of the most notorious doctors in Unit 731, a man who once said, "Money is more important than blood."

There is also the bizarre saga of Japan's first heart transplant operation in 1968. After initial acclaim by the media, it emerged that the heart donor may not have been brain dead, and six months after the operation the American-trained chief physician, Dr. Wada, was arraigned on a murder charge. Although he was acquitted six years later, many now consider the case to have been a barbarous medical experiment.

The definition of death becomes an issue in *Kangaroo Notebook* when the narrator meets an American named Mr. Hammer Killer, who videotapes people getting hit by trains for a documentary called *Fatal Accidents*. Killer has organized the Japanese Euthanasia Club and the Japanese Association for Death with Dignity. His ideas about death are clearly absurd, but smack of the dispassionate word play one might find in an academic tract. "In short," he says, "'accidental death' is the supreme symbolic expression of contemporary death. 'Accidental death' is obviously suicide, and at the same time, it is obviously murder. The assailant and the victim are intimates. To delay death by hastening death is to balance the bankbook that we call 'civilization.'"

Killer asks our hero if he is considering euthanasia, which he calls "the perfect, totally pain-free form of suicide," and, eager to put his theories to the test, even offers to lend a hand. When the offer is refused, Killer instead administers a karate-chop chiropractic treatment (he's also a chiropractor) that puts the poor man in the hospital with a concussion.

This nasty hospital, where "a patient is merely a defective piece of merchandise," resembles the sad zone of limbo where the innocents were doomed to wait without hope. When one old patient's howling becomes annoying, the others decide to bring about his "dignified" death. Our hero places a call to Hammer Killer, who gladly supplies them with wolfsbane, an herbal poison that is "all the rage these days."

Ultimately, then, the lines separating accidental death, murder, and euthanasia become blurred. In Abe's world—our world—the difference between brutality and compassion is far from clear, and in the end our hero gets off easy: he makes it back to limbo and manages to escape the deeper reaches of hell reserved for the guilty.

Just as Abe's characters seem to feel their way through labyrinthine landscapes, so must the reader often grope for meaning in his ambiguous moral settings. Now we have a guide. *Fake Fish: The Theatre of Kobo Abe*, by Nancy Shields, is a fascinating and revealing look at Abe's creative process, centering on his direction of the groundbreaking Abe Studio

theater company in the 1970s.

Fake Fish is an unconventional book—a shifting blend of analysis, remembrance, interview, and perception which easily draws the reader into Abe's singular personal and creative world. The author spent a great deal of time in Tokyo in the '70s, interviewing Abe and his actors, observing their rehearsals and surroundings, and generally gaining a deep appreciation for one of Japan's most brilliant artistic minds. Abe's candor with Shields in their conversations is a testament to her skills in cracking one of 20th-century literature's toughest cases.

After a brief biographical sketch tracing the formation of Abe's worldview during his childhood in wartime Manchuria and the wilds of northern Hokkaido, Shields devotes the first half of *Fake Fish* to the major themes of Abe's work and the innovative techniques he used as a director. Though she doesn't quite reach Abe's pointed, scathing treatment of Japanese society, Shields cogently explains several of the general motifs central to his work.

For example, Abe's basic artistic aim of questioning socially constructed values takes its form in what he called "thinking into an object." Drawing on the existentialist mantra "existence precedes essence," Abe challenges our assumptions by stripping common objects or ideas (like the radish sprouts, the hospital bed, and the hot-spring resort in *Kangaroo Notebook*) of their usual meanings and giving them a life of their own. The reader, or audience member, is then left to consider these objects or notions in their bare form and, in the process, discover the contradictions and flaws of everyday life.

In the Abe Studio, which attracted many of Japan's top actors during its run from 1971 to 1979, the goal was to peel away the layered affectation that characterizes conventional acting. To de-program his actors, Abe developed the technique of "neutral position," in which they would relax and clear their minds of thought, then suddenly shift focus as if confronted by an emergency. By practicing such swings again and again, they were able to communicate pure, genuine emotion on stage without resorting to the usual intellectual or sentimental acting clichés.

Shields then discusses the actual productions of the Abe Studio, from inception through gradual development in rehearsal (marked by a high degree of creative give-and-take among Abe and the actors) and, finally, performance. Through beautiful photographs and the occasional inclusion of the author's contemporaneous journal entries, *Fake Fish* conveys the immediacy and excitement surrounding an Abe Studio production, which was always a big event in Tokyo.

Abe Kōbō was at the center of a cultural golden age in Japan during the 1960s and '70s, a time which now seems far removed from the bubble-economy years when the Japanese stopped asking hard questions about their society and embraced the superficial materialism of Yoshimoto Banana and Murakami Haruki. Though Abe died in 1993, he left a collection of work that retains its relevance and vitality and will surely challenge and entertain for many years to come. The two books reviewed here will go a long way toward reclaiming the centrality of Abe's work and solidifying his place in the pantheon of Japan's and the world's greatest creative minds.

***John K. Urda** is a freelance writer in Brooklyn, New York. He may be reached at jurda000@counsel.com .*

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Humorous Haiku

Poems submitted by our readers
Illustrations by Anthony Owsley

SENRYU
川柳

Morning freeway drive
Yes, to the fast lane I fly
Speeding to a halt.

朝急ぎ
Asa isogi
高速車線へ
Kōsoku shasen e
急停車
Kyū-teisha

by Don Cook, Honolulu, HI

- *isogi* is the noun form of the verb *isogu* ("hurry"), so *asa isogi* = "morning rush."
- *kōsoku shasen* is literally "high-speed car-lane" → "fast lane."
- *kyū-* is a prefix meaning "sudden/rapid," and *teisha* is a noun for "coming to a stop/halt" used with cars, trucks, buses, and trains.

- *arashi ga fuku* = "a strong wind/gale/storm will blow."
- *haru ichiban*, literally meaning "the first of the spring," most typically refers to the first stong southerly winds of spring that come from late February to early March and signal an end to the bitter northerly gales of winter, but it can also be used to refer to anything that occurs as one of the first occurrences of spring.
- beginning in April this year, Japan's consumption tax will rise to 5%, turning the usually welcome *haru ichiban* and arrival of spring into something considerably more bitter.

5%の
Go-pāsento no
嵐が吹くよ
Arashi ga fuku yo
春一番
Haru ichiban

The first wind of spring—
this year it's a gale that brings
a five percent tax.

by 嵐に耐えるひと (*Arashi ni taeru hito*, "One who will endure the storm")

春一番
Haru ichiban
タイガー・ウッズの
Taigā Uzzu no
嵐吹く
Arashi fuku

The first wind of spring—
The amazing Tiger Woods
Blows in like a storm.

by 虎の子ファン
(*Tora no ko Fan*, "Tiger Cub Fan")

- *Taigā Uzzu* is the katakana rendering of Tiger Woods, who won a very exciting golf tournament in Thailand early this year. Lovers of golf that the Japanese are, they are anticipating great things from Woods at the Masters Tournament in April — the height of the spring season.
- in this case *ga* has been omitted from *arashi ga fuku* ("a gale/storm blows") in order to fit it into a 5 syllable line.

The Developer's Edge

Developer software gives users access to the latest in multilingual computing.

by Erik Kassebaum

On a recent cyber-walkabout, searching for some information on Chinese, Japanese, and Korean text processing, I came across some very good advice: become a software developer. Why? Affordable access to all of the international versions of popular operating systems, developer tools, technical information, and marketing reports.

Being a developer is like being a building contractor (except for the part where you actually have to do something physical). Not only can you get access to tools and materials that are not available to the general public, but you can get them at discounted prices as well.

A software developer is someone who takes part in the creation of computer software—programmers, quality assurance testers, project managers, localization managers, etc. To become a software developer you don't need to have a special college degree, birthmark, or pocket protector. You just need to know that companies such as Microsoft and Apple have developer programs and that through these programs you can get very good deals on developer tools (packages that contain operating systems, sample code, and/or technical information).

It sounds intimidating, but it's really not such a great leap, especially for those of us who work with many languages on one computer. Mixing and matching English and Japanese system extensions in order to solve compatibility problems is very much like software quality assurance testing. So if we're already doing the same kind of things that professional developers do, why not go the extra step and take advantage of some of the goodies?

Still not convinced? A more pragmatic consideration: knowledge of software localization for Japan is a very handy thing to be able to list on your resume (now we're talkin'). New operating systems from Apple, Be, and Microsoft are on the way, and with them will come an increased need for people who can do project management, quality assurance testing, technical writing, marketing, and computer programming.

There is a catch: the software license. In general, *you are only permitted to use software obtained from sources such as the* Apple Developer Catalog *or the Microsoft Developer Network for the development and testing of application software.* Please do not abuse developer programs, for if you do, lawyers will mandate that developers get tattoos and such. The legal ramifications of software license violations should not be taken lightly!

Apple casts a cold eye on Death

Recently I had the opportunity to participate in the MacWorld convention in San Francisco along with 80,000 other attendees. Despite the rumors, Apple is far from dead. Inspired by the mobs of Mac fans and my recent cyber-walkabout, I took the plunge and ordered a subscription to the *Apple Developer Mailing* for the first time.

Getting developer software is like subscribing to a magazine—CDs and literature are sent in monthly installments. The *Apple Developer Mailing* provides copies of all 33 localized versions of the Macintosh operating system, including KanjiTalk. For good measure, the kit also includes copies of all of the Language Kits (Chinese, Japanese, Korean, Hebrew, etc). Soon after receiving my first installment of the *Developer Mailing*, I was able to change the operating system on my PowerBook from the English version of the Mac OS with the Japanese Language Kit to KanjiTalk (the Japanese version of the Mac OS) and had added English menus to some of my Japanese software.

You can order the *Apple Developer Mailing* online or by phone. The program costs $149 per year (tax and shipping are extra)—just one installment is worth the money. (http://devcatalog.apple.com:80/q/@109300jxgfxg/product.html?record@35+nocache@3). United States: 1-800-282-2732; US/Canada: 1-716-871-6555.

What's NeXT?

Odds are you are aware of the fact that Apple just bought NeXT for $430 million. Like the Mac OS, NeXT is easy to adapt to a world market. NeXT attracted a lot of interest in Japan due to the fact that it was one of the first operating systems capable of processing Japanese text in an elegant manner (http://www.next.com or http://www.nextjapan.co.jp).

The NeXT OS is based on a version of Unix and features an object-oriented programming environment. Much of the funding for NeXT came from Canon Corporation and folks like Ross Perot. Though NeXT never caught on with the general public, it did develop a user base in interesting places like CERN (European High-Energy Physics Laboratory) and the CIA. (While at CERN, Tim Berners-Lee used his NeXT machine to create the WWW.)

The rationale for the purchase of NeXT was Apple's need for a modern operating system. For a while, Apple and Be (another company with an operating system Apple considered

adopting) were negotiating a deal. However, the rumored asking price for Be (said to be close to $400 million) proved a bit too much. As cool as Be is, it's far from being capable of doing useful things like processing double-byte scripts such as Chinese, Japanese, or Korean.

If you subscribe to the *Apple Developer Mailing* you will be in that first group of folks who get to play with Apple's NeXT operating system. The CD containing this new OS is expected to ship towards the end of 1997.

The NeXT version of the Mac OS is supposed to have cross-platform capabilities, so in addition to being able to run on Power PC Macintosh computers, the NeXT version of the Mac OS is likely to be able to run on computers which use Intel processors. There have also been hints about its being able to run on workstation-class computers such as Sun Sparc Stations (http://www.sun.com).

To Be or not to Be: a worn-out cliché?

What is Be? Be is a multi-threaded, multi-tasking, multi-processing computer operating system. I first learned of Be in 1995 while living in Japan. Be has attracted a lot of interest in Japan due to its potential as a worthy successor to the Macintosh for multimedia work. Thus, most of the early Japanese coverage of Be has been in Macintosh magazines.

Plans for Be have changed greatly since the beginning of 1997. Be has stopped production of its BeBox Computer and will now focus on creating an alternative operating system for PowerPC computers.

Early developer releases of the Be OS are available for use on Macintosh computers which have PowerPC 603 or 604 CPUs and PCI architecture. Fredlabs Inc. has a Macintosh emulator for the Be OS which runs at speeds comparable to my PowerBook 190. The emulator I saw demonstrated at MacWorld was running Apple's System 7.5.3—not bad for a program born on Christmas Day 1996.

When I asked about Be's plans for international support I was told that it's coming, but not any time soon. The Macintosh emulator for Be is probably capable of running the Japanese Language Kit. The Be OS comes bundled with computers made by Power Computing (Macintosh clone makers). Motorola will soon bundle the Be OS with its Macintosh clone computers. A Be OS developer release is also on the CD-ROM which came with the January edition of *Mach Tech Magazine*. For more information about the Be OS, you should contact Be, Inc. (http://www.be.com).

If you are interested in becoming a beta tester for the Be OS Virtual Mac you should contact Fredlabs directly. Let them know that you can test compatibility with the Japanese Language Kit and/or KanjiTalk (e-mail: info@fredlabs.com; Web site: http://www.fredlabs.com).

Microsoft Windows: always a player

Microsoft has an excellent developer program and extensive online support libraries. The Microsoft Developer Network has four basic levels: MSDN Library, MSDN Professional, MSDN Enterprise, and MSDN Universal. The MSDN Library and MSDN Professional subscriptions are suitable for readers of

(continued on page 81)

Grand Opening

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1 **Boss :** "I'm using humor at work to ease tension and improve our creativity."
緊張 を 和らげて、創造性 を 向上させる ために、職場 でユーモア を 使ってる んだ。
Kinchō o yawaragete, sōzō-sei o kōjō saseru tame ni, shokuba de yūmoa o tsukatte-ru n da.
tension (obj.) ease-and creativity (obj.) cause to improve for/to workplace in/at humor (obj.) am using (explan.)

- I'm = I am.
- to ease tension and improve our creativity は I'm using humor の目的(もくてき)を説明(せつめい)しており、improve は easeと並列(へいれつ)し、to に続(つづ)く。
- *tsukatte-ru* is a contraction of *tsukatte iru* ("am using"), from *tsukau* ("use").
- *yawaragete* is the *-te* form of *yawarageru* ("soften/moderate/ease"); the *-te* form is being used as a continuing form: "soften/ease [tension] and . . ."
- *kōjō saseru* is the causative ("cause to/make/let") form of *kōjō suru* ("improve/uplift").
- *tame ni* after a verb means "for the purpose of [doing]/in order to [do]."

2 **Sound FX:** Whump!
ゴツン
Gotsun

Boss : "Ha ha ha ha!"
ハハハハ!

3 **Boss :** That loosened him up.
あれ で ヤツ も リラックスした な。
Are de yatsu mo rirakkusu shita na.
that with that guy (emph.) relaxed (colloq.)

- loosen ～ up 「～をくつろがせる／楽(らく)にさせる」。
- *yatsu* is an informal/rough word for "fellow/guy," often used to mean "that fellow/guy" → "he/him."
- *rirakkusu* is from the English word "relax"; adding a form of *suru* makes it a verb.

WHAT'S THE STORY WITH THE COSTUME, WALLY?
1
THE BOSS PUT ME ON A SPECIAL TASK FORCE TO SEE IF HUMOR INCREASES CREATIVITY. I HAVE TO DRESS LIKE THIS FOR A MONTH.
2
ARE YOU FEELING MORE CREATIVE?
YEAH. I'VE ALREADY THOUGHT OF SIX HUNDRED WAYS TO KILL HIM.
3
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S. Adams
12-10

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1 **Dilbert:** "What's the story with the costume, Wally?"
ウォリー、 なんで そんな コスチューム を 着てる んだい?
Uorii, nande sonna kosuchūmu o kite-ru n dai?
(name) why that kind of costume (obj.) are wearing (explan.-?)

- the story はこの場合「いわく／事情」の意味。「そのコスチュームのいわくは何か?」→「そのコスチュームを着ている事情は何か?」→「何でそんなコスチュームを着ているのか?」。

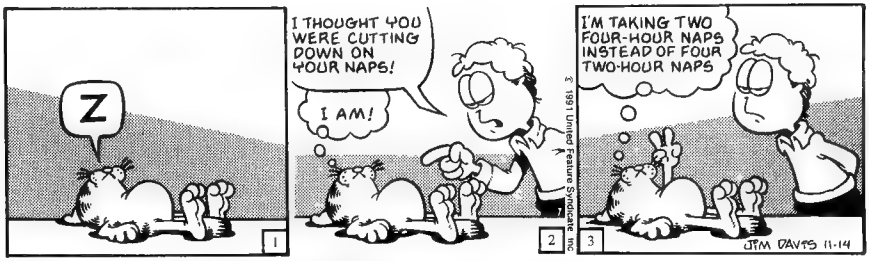
2 **Wally:** "The boss put me on a special task force to see if humor increases creativity.
部長 が、ユーモア が 創造性 を 伸ばす かどうか を
Buchō ga yūmoa ga sōzō-sei o nobasu ka dō ka o
dept. head (subj.) humor (subj.) creativity (obj.) increase whether or not (obj.)
調べる ため の 特別 研究 班 に、僕 を 入れた の さ。
shiraberu tame no tokubetsu kenkyū han ni, boku o ireta no sa.
investigate purpose for special study group/corps into me (obj.) put in (explan.) (colloq.)
I have to dress like this for a month."
1ヵ月間 こんな 服 を 着なくちゃならない んだ。
Ikkagetsu-kan konna fuku o kinakucha naranai n da.
one-month period this kind of clothing (obj.) must/have to wear (explan.)

- task force は特別の問題を調査、分析、解決するために設けられる特別対策委員会などをさす。
- put me on ～ この場合は「私を～に加える／就ける」。
- to see if ～ 「～かどうかを調べるため」。
- I have to dress like this 「こんな服装をしなくてはならない」。
- *kinakucha naranai* is a contraction of *kinakute wa naranai*, a "must/have to" form of *kiru* ("wear").

3 **Dilbert:** "Are you feeling more creative?"
いつもより クリエイティブ になった 気がする かい?
Itsumo yori kurieitibu ni natta ki ga suru kai?
more than usual creative became feel like (?)

Wally: "Yeah, I've already thought of six hundred ways to kill him."
ああ、アイツ を 殺す 方法 を、もう 600通り も 考えた よ。
Ā, aitsu o korosu hōhō o, mō roppyaku-tōri mo kangaeta yo.
yeah that guy (obj.) kill method (obj.) already 600-count as much as thought up (emph.)

- feeling creative 「クリエイティブに感じる」。
- Yeah は yes の口語表現。
- I've (I have) thought of ～ 「私は～を考えついた」。
- to kill him は ways を修飾する。「彼を殺すための方法」。
- *aitsu* comes from *ano yatsu* ("that guy/person"), a rather rough way of referring to someone.



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1 **Garfield:** Z

- Z は寝息を表す「ぐう、すう」など。また名詞として使用して get some Z's などのように「眠り、居眠り」の意味にも使われる。

2 **Jon:** "I thought you were cutting down on your naps!"
おまえ、昼寝 を 減らしてる ん じゃなかった の か?
Omae, hiru-ne o herashite-ru n ja nakatta no ka?
you naps (obj.) are reducing (explan.) wasn't it (explan.) (?)

Garfield: "I am!"
そう だ よ!
Sō da yo!
that way is (emph.)

- you 以下は thought の目的語としてその内容を説明する名詞節。
- cut down on ～「～を減らす／削減する」。ここでは進行形なので「減らしつつある／減らしている」。したがって全文は「おまえは昼寝を減らしているところだと僕は思っていた」という意味。
- *herashite-ru* is a contraction of *herashite iru*, from *herasu*, ("reduce [something]").

3 **Garfield:** "I'm taking two four-hour naps instead of four two-hour naps."
2時間 の 昼寝 を 4回 する 代わりに、4時間 の 昼寝 を 2回 してる んだ。
Nijikan no hiru-ne o yonkai suru kawari ni, yojikan no hiru-ne o nikai shite-ru n da.
2 hours of nap (obj.) 4 times do instead of 4 hours of nap (obj.) 2 times doing (explan.)

- four-hour naps 時間の単位を数値とハイフンで結んで形容詞として用いる場合、時間単位（ここでは hour）は単数形を用いることに注意。
- instead of ～「～のかわりに」。
- *shite-ru* is a contraction of *shite iru*, from *suru* ("do"); *hiru-ne (o) suru* is the expression for "take a nap."

みのり伝説

Minori Densetsu • Conclusion

The Legend of Minori

by 尾瀬あきら / Oze Akira

On her 28th birthday, Suginae Minori marches into her office and slaps a letter of resignation down on her boss's desk. After years of slaving for an ungrateful employer (and not long after breaking up with a boyfriend), Minori has decided to quit her job and become a freelance writer.

At home she is met by her landlady, who has a surprise delivery from Minori's mother—a wedding futon set. When she hears that not only is Minori *not* getting married, but that she quit her job, the landlady bursts into tears. It seems that developers have bought the building and will be tearing it down in two weeks. Minori is being evicted.

In a panic, Minori races to the bank—where she discovers that she has only ¥28 to her name. The company owes her two months' back pay, so she returns to her old office, only to find that they've gone bankrupt and the owner has skipped town. It's a devastating blow.

Dejected, Minori goes to her favorite watering hole for a drink. "This is a divine message telling me to go home to my parents' house in Gunma . . ." she tells the Mama-san. Unfortunately for her, the only other customers in the bar are some giggling 22-year-olds who are talking loudly about marriage. "What if you wound up just like now, unmarried, at age 25 or something?" one says to another. "Yikes! How totally awful!" the other responds. It's not what Minori needs to hear.

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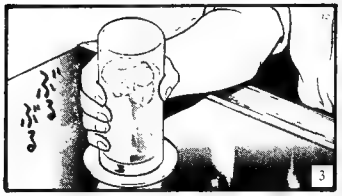
でしょう？
オールド・ミスとか
老婦とかあ…
ぞっとするよね。
やめてよォ、
そんなジゴクの
ような話！
1

ごちそう
さま！
ありがとう
ございました、
またね——っ！
2


ぶる
ぶる
3

バ……
バカヤロ
——ッ!!
4

どうせそうよ！
まわりはみんな
結婚してて、
あたしだけ
働いてんだよ！
失恋して
婚期逃がして
髪ひっつめて、
ハヒンハヒンと
馬車馬のごとく
会社勤め
してきたんだよ！
お…おちつけ、みのり。
5

1

A: でしょう？　オールド・ミス　とか　老嬢　とかあ…　ぞっとする　よ　ね。
Deshō? *Ōrudo misu* *to ka* *rōjō* *to kā…* *Zo-tto suru* *yo* *ne.*
is probably/right? old maid or something spinster or something shudder (emph.) (colloq.)
"Right? [People'll call you] an old maid or a spinster . . . Doesn't it just make your skin crawl?" (PL2)

B: やめて　よぉ、そんな　ジゴク　のような　話!
Yamete *yō,* *sonna* *jigoku* *no yō na* *hanashi!*
stop-(request) (emph.) that kind of hell -like talk
"Oh, stop that. Such horror stories!" (PL2)

Sound FX: ギャハハ　アハハハ
Gya ha ha *a ha ha ha*
(boisterous laughing)

- when *deshō* occurs by itself, as in this case, it's essentially short for *sō deshō* ("it is so, isn't it?/right?").
- *ōrudo misu* is the katakana rendering of the English words "old miss," meaning "old maid," and *rōjō* is a Japanese synonym.
- *~ to ka ~ to ka* means "things like ~ and/or ~"; it's not unusual for the *ka* to become elongated.
- *yamete* is the *-te* form of *yameru* ("stop/quit"); the *-te* form is being used as an informal/abrupt request. The sentence order is inverted; normal order would be *sonna jigoku no yō na hanashi (wa) yamete yo.*

2

A: ごちそうさま!
Gochisō-sama
(thanks for food/drink)
"Thanks!" (PL3)

Mama: ありがとうございました。また　ねーっ!
Arigato gozaimashita. *Mata* *nē!*
thank you again (colloq.)
"Thank you. Come again!" (PL4; PL2)

- *gochisō-sama* (*deshita*) is the standard expression for thanking the person who prepared/provided the food or drink one has just had.

3

FX: ぶるぶる
Buru buru
(effect of hand trembling)

4

Minori: バ…　バカ　ヤローッ!!
Ba… *baka* *yarō!!*
(stammer) idiot/fool guy
"I- idiots!" (PL2)

- *baka yaro* ("fool/idiot" + "guy/fellow") is literally like "you idiot/fool/S.O.B ," but it's also used broadly as an all purpose expletive in situations when other kinds of curses (often much stronger) would be used in English.

5

Minori: どうせ　そう　よ!　まわり　は　みんな　結婚してて、あたし　だけ　働いてんだ　よ!
Dōse *sō* *yo!* *Mawari* *wa* *minna* *kekkon shite-te,* *atashi* *dake* *hataraite n da* *yo!*
anyway/inescapably that way (is-emph.) surrounding as for everyone is married-and I only am working-(explan.)(emph.)
"That's right! Everyone around me is married and I'm the only one still working!" (PL2)

失恋して　婚期　逃がして　髪ひっつめて、
Shitsuren shite *konki* *nogashite* *kami hittsumete,*
disappointed in love-and marriage-period lost/missed-and with hair drawn back
ハヒンハヒンと　馬車馬　のごとく　会社勤め　してきた　んだ　よ!
hahin-hahin *to* *basha-uma* *no gotoku* *kaisha-zutome* *shite kita* *n da* *yo!*
(panting FX) (quote) carriage horse -like company employment did-and-came (explan.) (emph.)
"Disappointed in love and having missed my chance to get married, I tied my hair back and worked as hard as a panting carriage horse for my employer."
"I got my heart broken and got too old to marry, so I just pulled my hair back and worked like a dog." (PL2)

Mama: お…　おちつけ、みのり。
O… *ochitsuke,* *Minori.*
(stammer) calm down (name)
"T- take it easy, Minori." (PL2)

- *dōse* implies an element of predictability or inescapability about the matter in question, so *dōse sō (da/desu)* in response to criticism implies "that's inescapably true."
- *kekkon shite-te* is a contraction of *kekkon shite ite*, the *-te* form of *kekkon shite iru* ("is married"), from *kekkon suru* ("marry/get married").
- *hataraite n da* is a contraction of *hataraite iru no da*, from the *-te* form of *hataraku* ("work").
- *kami hittsumete* is the *-te* form of *kami o hittsumeru*, which refers to pulling one's hair back and tying it in a bun.
- *-zutome* is from *tsutome* ("work/employment"), the noun form of *tsutomeru* ("work for" or "be employed by"); *kaisha-zutome* refers to "employment by a corporation," and following it with a form of *suru* makes it a verb.
- *shite kita* is the *-te* form of *suru* plus the past form of *kuru* ("come"); *kuru* after the *-te* form of a verb can imply the action has taken place continuously or repeatedly from sometime in the past up to the present.

おまけに昨日は28歳の誕生日だったんだぞ 驚いたか！
あっはっは
あんたらが恐れおののいてる25なんざとっくに超えてるんだい!!
1
それでもな――、サイテーとはなんだ、ジゴクとはなんだ！
若輩者のあんたらにわかるもんか、25すぎのこの充実が……！
2
そりゃあつらいことも多いけど、…それなりに…
それなりにあたしは…
3
気がすんだ？
4
ごめんママ…
帰るね……
5
がんばりなさいよ！28なんてこれからじゃない。
26のあんたに言われたくないわよ。
6

1 **Minori:** おまけに 昨日 は 28歳の 誕生日 だった んだ ぞ。 驚いた か!
Omake ni kinō wa nijūhassai no tanjōbi datta n da zo. Odoroita ka!
in addition yesterday as for 28th birthday was (explan.) (emph.) surprised (?)
"And to top it all off, yesterday was my 28th birthday. How does that grab you?" (PL1-2)

あんたら が 恐れおののいてる 25 なんぎ とっくに 越えてる んだい!! あっはっはっ
Anta-ra ga osore-ononoite-ru nijūgo nanza tokku ni koete-ru n dai!! A! ha! ha!
you guys (subj.) are trembling in fear 25 as for a thing like long since have surpassed (explan.) (laugh)
"I passed by the 25th you guys are so frightened of a long time ago! Ha ha ha!" (PL1-2)

- *omake ni* implies that what follows is "in addition to/on top of" what's already been mentioned, often implying "to top it off/to make matters worse/as if that weren't enough."
- *odoroita* is the abupt past form of *odoroku* ("be surprised").
- ending regular sentences with *da zo* or *n dai* and questions with just *ka* sounds abrupt and rough, and is usually reserved for male speakers.
- *nanza* = *nanzo wa* which is a colloquial equivalent of *nado wa* (lit., "as for a thing like"); like *nanka*, another colloquial equivalent of *nado*, *nanzo* often belittles/makes light of what comes before it, so *nanza* here feels something like "as for the likes of 25."

2 **Minori:** それでも なー、サイテー と は なんだ?! ジゴク と は なんだ?!
Sore demo nā, saitē to wa nan da, jigoku to wa nan da!
nevertheless (colloq.) worst (quote) as for what is hell (quote) as for what is
"But still, whaddaya mean, 'totally awful'? Whaddaya mean, 'horror story'?"
"So you think it'd be 'totally awful' and 'a horror story' do you?" (PL1-2)

若輩者 の あんたら に わかる もん か、 25すぎ の この 充実 が . . . !
Jakuhai-mono no anta-ra ni wakaru mon ka, nijūgo-sugi no kono jūjitsu ga . . . !
novices that are you guys to understand thing (?) past 25 that is this satisfaction/fulfillment (subj.)
"How could kids like you know anything about the feelings of fulfillment that come after 25?" (PL2)

- ～ *to wa nan da* is literally "As for saying ～, what is it?" The expression is a standard fighting retort, and feels something like "What the hell do you mean by ～?" Asking a question with *n da* sounds pretty rough in any case, and is mostly reserved for male speakers.
- *mon ka* after a verb implies "no way will/can [the action occur]" or "by no means will/can [the action occur]," so *wakaru mon ka* = "no way can [you] understand/know" → "how could you possibly know anything . . . ?"

3 **Minori:** そりゃあ つらい こと も 多い けど、それなりに . . . それなりに あたし は . . .
Soryā tsurai koto mo ōi kedo, sore nari ni . . . sore nari ni atashi wa . . .
as for that tough things/situations also are many but in own way in own way I/me as for
"Oh, sure, there are a lot of tough times, too, but even those times . . . even those times . . ." (PL2)

- *soryā* is a contraction of *sore wa*, "as for that"; it's sometimes used like this as a "warm up" phrase with such idiomatic meanings as "of course/sure/it's true that/it goes without saying that."
- ～ *nari ni* = "in ～'s own way," so *sore nari ni* = "in its/their own way"; we can only guess at how the sentence would be completed, but it looks like she wants to say that in their own way, even the tough times give her something positive.

4 **Mama:** 気がすんだ?
Ki ga sunda?
satisfied
"Feel better?" (PL2)

- *ki ga sunda* is the abrupt past form of *ki ga sumu* ("be satisfied/feel better"—typically in the context of venting anger or gaining recompense for some kind of offense).

5 **Minori:** ごめん ママ . . . / 帰る ね。
Gomen, Mama . . . / Kaeru ne.
sorry (title) return home (colloq.)
"Sorry, Mama. I'll go on home." (PL2)

- *Mama* is one of the standard ways of addressing or referring to the female owner/proprietress of a drinking establishment.

6 **Mama:** がんばりなさい よ! 28 なんて これから じゃない。
Ganbari-nasai yo! Nijūhachi nante kore kara ja nai.
try hard-(command) (emph.) 28 as for from now isn't it?
"Hang in there! 28 is still young." (PL2)

Minori: 26 の あんた に 言われたくない わよ。
Nijuroku no anta ni iwaretakunai wa yo.
26 who are you by don't want to be told (fem. emph.)
"I don't want to hear that from you who are 26."
"Like I want to hear that from a 26-year-old." (PL2)

- *ganbari-nasai* is a relatively gentle command form of *ganbaru* ("strive hard/do one's best").
- *kore kara da* (lit., "it is from now") makes an expression implying the person or thing is just beginning/getting started. In this case, *ja nai* replaces *da*, making the rhetorical question, "is it not?" which actually has the feeling of a strong assertion, so *kore kara ja nai* essentially asserts that at 28, she's just getting started with her life—i.e., she's still young.
- *iwaretakunai* is the negative form of *iwaretai* ("want to be told"), from *iwareru* ("be told"), which is the passive form of *iu* ("say/tell").

ふりかえってみれば…
あたしも あの子たちの年齢のころ、同じようなことを考えていたのだった。
1
25歳は遠い未来で…
なんの疑問もなく世間の常識にひたって仕事だの結婚だの…
考えていたじゃないか
2
ピリリ
4
チカチカ
3
あ、みのり 布団届いたかい？
いや〜〜、羽毛だから目玉がおっとび出るほど高かったんたよ——アハハ…
たけどさあ、あんたが嫁にいったらどうせ買わなきゃいけないもんたが——
ま、これも一生もんだと思えば安いもんだがね。
5

1 **Minori:** (thinking) ふりかえってみれば、あたし も あの 子たちの 年齢 の ころ、
Furikaette mireba, atashi mo ano ko-tachi no nenrei no koro,
if/when turn around-and-look I also that/those kids' age of time/period
同じ ような こと を 考えていた のだった。
onaji yō na koto o kangaete ita no datta.
same like thing (obj.) was thinking (explan.)
When I look back, [I have to admit that] I thought pretty much the same thing when I was their age. (PL2)

- *furikaette mireba* is a conditional ("if/when") form of *furikaette miru*, literally "turn around and look"; when speaking of the past, the expression means "look back/reflect."
- *kangaete ita* is the past form of *kangaete iru* ("is/are thinking"), from *kangaeru* ("think").

2 **Minori:** (thinking) 25歳 は 遠い 未来 で、 なんの疑問もなく 世間の 常識 に ひたって
Nijūgosai wa tōi mirai de, nan no gimon mo naku seken no jōshiki ni hitatte
25-yrs old as for distant future is/was-and without any questions/doubts society's conventions in was soaked-and
仕事 だの 結婚 だの... 考えていた じゃないか。
shigoto dano kekkon dano... kangaete ita ja nai ka.
work and/or marriage and/or was thinking isn't it so?
Age 25 was far off in the future, and without questioning anything, I thought about work and marriage in all the conventional ways. (PL2)

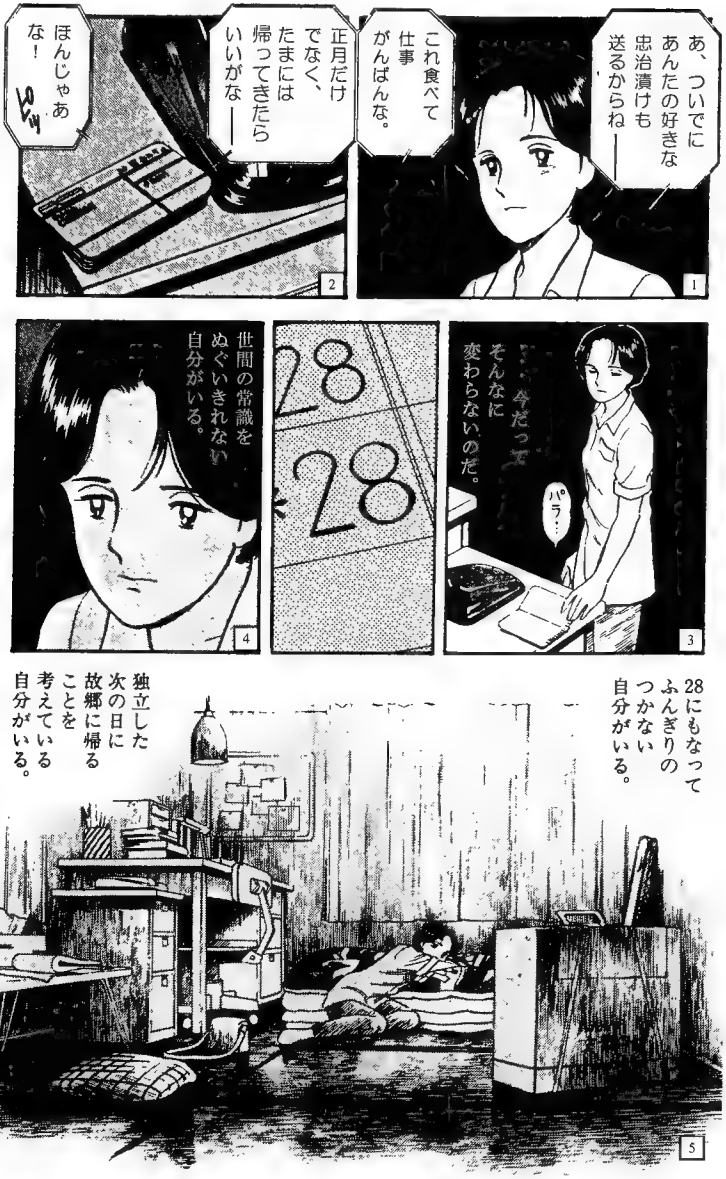
- *nan no ~ mo naku* is the adverb form of *nan no ~ mo nai*, meaning "not have any/the slightest ~" (cf. *nani mo nai* = "not have anything/have nothing").
- *hitatte* is the *-te* form of *hitaru* ("be soaked/immersed [in]"); the *-te* form essentially makes the verb into an adverb indicating the manner of *kangaete ita* ("was thinking"): "I was thinking about work and marriage steeped in social convention."
- *dano* is used to link things or actions in a list with the feeling of "~ and/or ~" or "such things/actions as ~ and ~."
- *ja nai ka* ("is it not?/does it not?") is often a purely rhetorical question that in fact makes a strong assertion; here she's in effect berating herself for having forgotten her own past.

3 **FX:** チカ チカ
Chika chika
(effect of blinking indicator)

4 **FX:** ピッ
Pi!
Dit (effect of pushing button)

5 **Mother:** あ、 みのり、布団 届いた かい?
A, Minori, futon todoita kai?
(interj.) (name) futon arrived/delivered (?)
"Oh, Minori, did the futon set arrive?" (PL2)
いやー、羽毛 だ から 目玉 が おっとび出る ほど 高かった んだ よー。 アハハ...
Iyā, umō da kara medama ga ottobi-deru hodo takakatta n da yō. A ha ha...
(interj.) down is because eyeballs (subj.) pop out extent was expensive (explan.) (emph.) (laugh)
"Since it was down, it cost enough to make your eyes pop out. Ha ha ha." (PL2)
だけど さあ、あんた が 嫁 に いったら どうせ 買わなきゃいけない もん だ がー、
Dakedo sā, anta ga yome ni ittara dōse kawanakya ikenai mon da gā,
but (colloq.) you (subj.) bride to when go anyway have to buy thing is but/and
"But you know, it's something we'd have to buy anyway when you get married, and
ま、 これ も 一生 もん だ と 思えば 安い もん だ が ね。
ma, kore mo isshō mon da to omoeba yasui mon da ga ne.
(interj.) this also lifetime thing is (quote) if think/consider inexpensive thing is but (colloq.)
"well, if you think of it as something that's going to last a lifetime, it really wasn't all that much." (PL2)

- *iya* or *iyā* is often used as a kind of "warm-up" word for exclamations whether of delight/approval, chagrin/consternation, surprise/shock, wonderment/amazement, etc.
- *ottobi-deru* is an emphatic colloquial form of *tobi-deru* ("pop out/leap out"), *takakatta* is the past form of *takai* ("high/expensive"), and *hodo* ("extent") links them with the meaning "was expensive to the extent that one's eyes pop out" → "it cost enough to make your eyes pop out" (a standard idiomatic expression).
- *yome ni ittara* is a conditional ("if/when") form of *yome ni iku* (lit., "go to [be] a bride" → "get married").
- *kawanakya ikenai* is a contraction of *kawanakereba ikenai*, a "must/have to" form of *kau* ("buy").
- *isshō* is literally "one life," but idiomatically means "your whole life long/the rest of your life"; *isshō mon* = *isshō mono* = "a thing that is for one's whole life."


あ、ついでにあんたの好きな忠治漬けも送るからね——
これ食べて仕事がんばんな。
正月だけでなく、たまには帰ってきたらいいがな——
ほんじゃあな！
1
2
今だって そんなに変わらないのだ。
パラ・
3
28
28
世間の常識をぬぐいきれない自分がいる。
4
28にもなってふんぎりのつかない自分がいる。
独立した次の日に故郷に帰ることを考えている自分がいる。
5

1 **Mother:** あ、 ついでに あんた の 好きな 忠治 漬け も 送る から ね。
A, tsuide ni anta no suki na Chūji -zuke mo okuru kara ne.
(interj.) at same time you (subj.) like (name) pickles also will send because (colloq.)
"Oh, while I'm at it, I'm also going to send some of those Chūji pickles you like." (PL2)

これ 食べて 仕事 がんばんな。
Kore tabete shigoto ganban-na.
this/these eat-and work strive hard-(command)
"Eat them and work hard." (PL2)

- *no* marks *anta* (a contraction of *anata*, "you") as the subject of *suki da/na* ("like"), and *anta no suki na* is a complete thought/sentence ("you like [them]") modifying *Chūji-zuke* → "the *Chūji* pickles you like." *No* often replaces *ga* as the subject marker in modifying sentences.
- *ganban-na* is a contraction of *ganbari-nasai*, a relatively gentle command form of *ganbaru* ("strive hard/do one's best").

2 **Mother:** 正月 だけでなく、 たまに は 帰ってきたらいい がな。 ほんじゃあ な!
Shōgatsu dake de naku, tama ni wa kaette kitara ii gana. Hon jā na!
New Year's not only once in a while as for should come home (emph.) well then (colloq.)
"You should come home once in a while, not just at New Year's. Well, then, bye." (PL2)

Sound FX: ピッ
Pi!
Beep (tone at end of message)

- *kaette* is the *-te* form of *kaeru* ("go/come home"), and *kitara* is a conditional ("if") form of *kuru* ("come"), so *kaette kitara* = "if [you] come home"; *ii* ("good/OK") after a conditional verb (lit., "it is/will be good if ～") often means "should [do the action]."
- *hon jā* is a contraction of *sore de wa* ("in that case/then"); it serves idiomatically as a casual/informal "good-bye" (it's often followed by *ne* or *na* for this use).

3 **Minori:** 今 だって そんなに 変わらない のだ。
Ima datte sonna-ni kawaranai no da.
now even that much is not different (explan.)
Even now, my thinking isn't all that different. (PL2)

Sound FX: パラ
Para
(sound of flipping open her savings passbook)

- *kawaranai* is the negative of *kawaru* ("[something] changes") and can mean either "does not change" or "is not different [from]."

4 **Minori:** 世間 の 常識 を ぬぐいきれない 自分 が いる。
Seken no jōshiki o nugui-kirenai jibun ga iru.
society 's conventions/norms (obj.) can't wipe away completely self (subj.) exists
There's still someone inside me who can't quite free herself from social conventions. (PL2)

- *nugui* is the stem form of *nuguu* ("wipe off/away"), and *-kirenai* is the negative potential ("cannot") form of *-kiru*, which as a suffix for verbs means "do completely/thoroughly/to the end."
- here and below, *jibun* ("self/oneself") is modified by a complete thought/sentence, literally giving us "a self who ～" → "someone who ～."

5 **Minori:** 28 に も なって ふんぎりのつかない 自分 が いる。
Nijūhachi ni mo natte fungiri no tsukanai jibun ga iru.
28 to even become-and unable to make up mind self (subj.) exists
There's someone who can't break away even at age 28. (PL2)

独立した 次の日 に 故郷 に 帰る こと を 考えている 自分 が いる。
Dokuritsu shita tsugi no hi ni furusato ni kaeru koto o kangaete iru jibun ga iru.
went independent next day on hometown to return home thing (obj.) am thinking self (subj.) exists
There's someone who's thinking of going home on the very next day after striking out on her own. (PL2)

- *tsugi no hi* ("the next day") after a verb means "the day after [doing the action/having done the action]."
- *kangaete iru* ("is contemplating/thinking about") is from *kangaeru* ("contemplate/think about").

ルルルル
1
は…はい！
杉苗です。
2
え？
お出版？
3
はい、織田と言います。
実は「ラグタイム」に載った杉苗さんのエッセイを拝読いたしまして。
4
当社の発行している月刊誌「思考改革」にぜひ原稿を書いていただきたいと……
原…稿を…
5
それであの、申しにくいことなんですが…
原稿料を余り多く出せません。
6
やります！ただでなければいくらでも!!
何百枚でも書かせてください!!
まかしといてください!!
7

1 **Sound FX:** ルルルル
Ru ru ru ru (phone ringing)

2 **Minori:** は... はい! 杉苗 です。
Ha... hai! Suginae desu.
(stammer) yes (name) is
"H- hello, Suginae speaking." (PL3)

- one of the most common ways to answer the phone is to say *hai* and then identify yourself. As in English, some go straight to the identification, dispensing with the *hai*.

3 **Minori:** え? おだ 出版?
E? Oda Shuppan?
(interj.) (name) publishing
"What? Did you say Oda Publishing?" (PL3 implied)

- *e?* with the intonation of a question is like "huh?/what?/excuse me?" when you haven't heard clearly or aren't quite sure you heard right.

4 **Oda:** はい、織田 と 言います。
Hai, Oda to iimasu.
yes (name) (quote) am called
"Yes, my name is Oda." (PL3)

実 は「ラグタイム」に 載った 杉苗さん の エッセイ を 拝読いたしまして、
Jitsu wa Ragutaimu ni notta Suginae-san no essei o haidoku itashimashite,
truth as for ragtime in appeared/was printed (name-hon.)/you 's essay (obj.) read-and
"I read an essay of yours that appeared in *Ragtime*, and

当社 の 発行している 月刊誌 「思考 改革」 に ぜひ 原稿 を 書いていただきたい と...
tōsha no hakkō shite iru gekkanshi "Shikō Kaikaku" ni zehi genkō o kaite itadakitai to...
my co. (subj.) publishes monthly mag. thought reformation in by all means manuscript (obj.) want to have you write (quote)
"I'd very much like to have you write an article for the monthly that my company publishes, *New Thinking*." (PL4)

- *jitsu* = "truth/fact," so *jitsu wa* is literally "in fact/actually/to tell the truth." One of its common uses is to preface explanations, as in this case where he's explaining why he called.
- *notta* is the plain/abrupt past form of *noru* ("appear/be printed [in a publication]"). *Ragutaimu ni notta* is a complete thought/sentence ("[it] appeared in *Ragtime*") modifying *Suginae-san no essei* ("Ms. Suginae's essay," here meaning "your essay").
- *haidoku itashimashite* is the *-te* form of *haidoku itashimasu*, a very polite PL4 humble equivalent of *yomu* ("read").

5 **Minori:** 原... 稿 を...
Gen... kō o...
manu- script (obj.)
"An ar-... ticle ?" (PL2)

6 **Oda:** それで、あの、申しにくい こと なん です が、/ 原稿料 を 余り 多く 出せません。
Sore de, ano, mōshi-nikui koto na n desu ga, / genkō-ryō o amari ōku dasemasen.
and (interj.) hard to say thing (explan.) is but manuscript fee (obj.) [not] very large amount/much can't give/pay
"Now, um, I hate to say this, but... I'm afraid I can't pay very much for the article." (PL4)

- *mōshi* is the stem form of *mōsu*, a PL4 humble verb for "say," and *-nikui* is added to verbs to indicate that the action is "difficult/hard to do"; *mōshi-nikui koto* = "a thing that's hard to say/a thing it pains me to say."
- *dasemasen* is the polite form of *dasenai* ("can't pay"), which is the negative potential ("can/be able to") form of *dasu* ("take/put out," or when speaking of money/fees, "pay").

7 **Minori:** やります! ただ でなければ いくらでも!!
Yarimasu! Tada de nakereba ikura demo!!
will do free if it isn't any amount
"I'll do it. If it isn't free, any amount [is fine]."
"I'll do it! I'll accept whatever you can pay!" (PL3)

何百枚 でも 書かせて ください!! まかしといてください!!
Nanbyakumai demo kakasete kudasai!! Makashitoite kudasai!!
hundreds of pages even if it is let me write please leave it to me please
"Please let me write it, no matter how many hundred pages! Please just leave it to me!"
"Even if it's hundreds of pages, please let me do it! You can count on me!" (PL3)

- *nan-* (the contracted form of *nani*, literally "what") as a prefix for *jū* ("ten"), *hyaku* ("hundred"; *hyaku* changes to *-byaku* for euphony), *sen* ("thousand"; *sen* changes to *-zen* for euphony), and *man* ("ten thousand") means "several/many," as in "several tens/hundreds/thousands/ten thousands," but in English there is usually no need to specify "several": *nanbyakumai demo* = "even if it is hundreds of pages" or "no matter how many hundreds of pages it is."
- *kakasete* is the *-te* form of *kakaseru*, which is the causative ("make/let") form of *kaku* ("write"), and *kudasai* makes a polite request, so *kakasete kudasai* = "please let me write."
- *makashitoite* is a contraction of *makashite oite* (a variation of *makasete oite*), from *makaseru* ("leave/entrust to [someone/something]"); when followed by *kudasai* it makes a polite request meaning "please leave it to me/count on me."

有難うございます。とりあえず24枚で、テーマは「女の自立」について…
1
こちらこそ有難うございます。
有難うございます。
2
有難うございます。……
くすん
くすん
くすん
3
カ
ン
4
ゴ
5
カチャ
カチャ
7
カチッ
6

1 **Oda:** 有難うございます。とりあえず 24枚 で、テーマ は 「女 の 自立」 について...
Arigatō gozaimasu. Toriaezu nijūyonmai de, tēma wa "Onna no Jiritsu" ni tsuite...
thank you for now/starters 24 pages and theme/subject as for women 's independence/autonomy relating to
"Thank you very much. As an initial assignment, I'd like 24 pages on the subject of 'A Woman's Independence.'" (PL4)

- *toriaezu* introduces what will be done as an immediate/beginning step, with the expectation that further action will ultimately follow: "for now/for starters/initially" → "as an initial assignment."
  - *tēma* is from the German *Thema*, "theme."

2 **Minori:** こちら こそ 有難うございます。 有難うございます。
Kochira koso arigatō gozaimasu. Arigatō gozaimasu.
this side (emph.) thank you thank you
"I'm the one who must thank *you*. Thank you very much." (PL4)

- *kochira* is a common way of referring to oneself or one's own group ("I/we"), and *koso* is an emphatic particle. *Kochira koso* can be literally rendered as "I/we all the more" or "I/we as much as you"; the expression essentially implies that the sentiment is mutual, and it's most typically used as a set phrase for returning greetings and expressions of thanks.

3 **Minori:** 有難うございます。
Arigatō gozaimasu.
thank you
"Thank you very much." (PL4)

Sound FX: くすん くすん くすん
Kusun kusun kusun
(sniffling)

4 **FX:** カパ
Kapa
(effect of opening up the foam packing for her new word processor)

5 **Sound FX:** ゴト
Goto
(sound of setting hard object on hard surface)

6 **Sound FX:** カチッ
Kachi!
Click (sound of opening word processor screen)

7 **Sound FX:** カチャ カチャ
Kacha kacha
Click click (sound from hitting keys)

仕事だ……！
カチャ
カチャ
カチャ
カチャ
カチャ
1
女の自立について
杉苗みのり
はじめての仕事だ!!
カチャ
カチャ
カチャ
2
3
女の自立について
講師　杉苗みのり先生
4

1 **On screen:** 女 の 自立 について 杉苗 みのり
Onna no Jiritsu ni tsuite Suginae Minori
woman 's independence regarding (surname) (given name)
On a Woman's Independence by Suginae Minori

2 **Minori:** 仕事 だ...! はじめての 仕事 だ!!
Shigoto da...! Hajimete no shigoto da!!
work/job is first work/job is
"A job! My first job!" (PL2)

Sound FX: カチャ カチャ カチャ カチャ カチャ カチャ カチャ カチャ カチャ
Kacha kacha kacha kacha kacha kacha kacha kacha kacha
(sound of typing)

- *hajimete* can be either an adverb meaning "for the first time" or a noun meaning "the first time"; adding *no* makes it a modifier for another noun, "the first ~."

3 **FX:** バッ バッ
Ba! ba!
(effect of flashing lights)

4 **Sign:** 女 の 自立 について / 講師 杉苗 みのり 先生
Onna no Jiritsu ni tsuite / Kōshi Suginae Minori -sensei
women 's independence regarding speaker (surname) (given name) (title)
On a Woman's Independence / Speaker: Ms. Suginae Minori

Sound FX: ワー ワー ワー
Wā wā wā
(enthusiastic crowd sound)

Sound FX: パチ パチ パチ パチ パチ パチ
Pachi pachi pachi pachi pachi pachi
(sound of clapping)

- *sensei*, most familiar as the word for "teacher," is used as a title/term of address for a variety of people considered worthy of respect, including doctors, writers, and politicians.

Computer Corner

(continued from page 63)

Mangajin (the other subscriptions are meant for corporate use and are priced accordingly).

For some odd reason, while using a Macintosh PowerBook to browse the web, I could only access the MSDN pages with Microsoft Explorer (trying to access with Netscape crashed my computer—surely a coincidence). Best to proceed with caution and Microsoft Explorer (http://www.Microsoft.com/msdn/subscribe/).

The MSDN Library CD-ROMs include over 150,000 pages of useful information regarding programming for all of the different versions of Windows. Roughly one-third of the information is updated every month. Subscribers also get a 20 percent discount on Microsoft Press books.

MSDN Library costs $99 for a single copy and $199 for a year's subscription (monthly updates). Like the other MSDN subscriptions, the Library comes with a 30-day money-back guarantee. Library subscribers can upgrade to MSDN Professional for $399. (All upgrades end the current subscription and start a new one-year subscription at the new subscription level.)

The MSDN Professional subscription ($499 for one year) provides all the API-level systems technology that Microsoft offers, including development and test versions of Windows operating systems. Keep in mind the fact that there are many different kinds of Windows (Windows 3.1, Windows 95, Windows NT 3.51, Windows NT 4.0, and Windows CE). The MSDN Professional subscription includes all of the international versions of the various Windows operating systems as well.

Something for everyone

For a long time software development and localization were mysterious things which only skilled practitioners did in secret with tools not available to the rest of us. Now the situation is very different.

Just having access to development kits won't make you an expert in the field, but it will provide you with a place to start. Future versions of operating systems from Apple, Be, and Microsoft are going to have increased compatibility with Unix, Java, and OpenDoc. In time, it will be hard to distinguish users from programmers. What lies ahead is a lot less warm and fuzzy than the brochures would have us believe.

Even if you don't become a developer you should take a look at the information that companies such as Apple, Be, NeXT, and Microsoft make available for free over the WWW. Their developer pages are filled with interesting reports, programs, and more:

http://www.be.com
http://www.next.com
http://www.devworld.apple.com
http://www.Microsoft.com/globaldev

***Erik Kassebaum** is an anthropologist and WWW developer who lives in northern California (http://rpnet.net/~erikkass/).*

女の自立とは……！
自らを信頼することであります！
自分を貫き自分を捨てないということです!!
1
愛する男性と結婚し、子供を育てることはひとつの幸せかもしれないけど、
結婚を恋愛の目的としてはならない！
2
人生も仕事も、恋愛も遅ではない。決意であります！
泣くことを恐れず自らの手でつかむことです！
3
4

1 **Minori:** 女 の 自立 と は、/ 自ら を 信頼する こと であります!
Onna no jiritsu to wa, / mizukara o shinrai suru koto de arimasu!
women 's independence (quote) as for oneself (obj.) believe in thing is
"A woman's independence lies in believing in herself!" (PL3)

自分 を 貫き、 自分 を 捨てない と いう こと です!!
Jibun o tsuranuki, jibun o sutenai to iu koto desu!!
oneself (obj.) maintain oneself (obj.) don't discard/abandon (quote) say thing is
"It means remaining true to herself, and never giving up on herself!" (PL3)

- *to wa* is the quotative *to* plus the topic marker *wa* ("as for"), so it can literally be thought of as "as for what is called/termed ～."
- *mizukara* and *jibun* both basically mean "oneself" and become "me/myself," "she/herself," "you/yourself," etc., depending on the context.
- *de arimasu* is the polite form of *de aru*, a more formal/literary equivalent of *desu* ("is/are").
- *tsuranuki* is the stem form of *tsuranuku* ("maintain/carry through/stick to"); *jibun o tsuranuku* = "maintain/carry through oneself" → "remain true to oneself." The stem is being used as a continuing form: "remain true to oneself, and . . ."
- *sutenai* is the negative form of *suteru* ("discard/abandon/give up").
- both ～ *koto desu* (lit., "it is a thing of ～") and ～ *to iu koto desu* (lit., "it is a thing that can be called/described/explained/defined [as] ～") are often used in defining or explaining the meaning of something.

2 **Minori:** 愛する 男性 と 結婚し、 子供 を 育てる こと は ひとつの 幸せ かもしれない けど、
Ai suru dansei to kekkon shi, kodomo o sodateru koto wa hitotsu no shiawase kamo shirenai kedo,
love male/man with get married-and children (obj.) raise/rear thing as for one happiness may be but

結婚 を 恋愛 の 目的 としてはならない!
kekkon o ren'ai no mokuteki to shite wa naranai!
marriage (obj.) love of aim into must not make
"To marry the man you love and raise children may be one kind of happiness, but you must not make marriage the goal of love." (PL2)

- *ai suru* is the verb for "love"; *ai suru dansei* doesn't mean "a man who loves" but rather "the man that I/you/she love(s)."
- *kekkon shi* is the stem form of *kekkon suru* ("marry/get married"); *to* marks the person to/with whom one is getting married. The stem is being used as a continuing form: "get married, and . . ."
- *ai suru dansei to kekkon shi, kodomo o sodateru* is a complete thought/sentence ("[you] marry the man [you] love and raise children") modifying *koto* ("thing"—here referring to a lifestyle choice).
- *shite wa naranai* is a relatively formal-sounding "must not" form of *suru* ("do/make").

3 **Minori:** 人生 も 仕事 も、恋愛 も 運 ではない。 決意 であります!
Jinsei mo shigoto mo, ren'ai mo un de wa nai. Ketsui de arimasu!
life too work too love too luck/fate are not resolve/determination is
"Life and work and love are not luck. They are personal resolve."
"Life, work, and love are not merely fated. They are determined by your personal resolve!" (PL3)

泣く こと を 恐れず、 自ら の 手 で つかむ こと です!
Naku koto o osorezu, mizukara no te de tsukamu koto desu!
cry thing (obj.) without fearing oneself 's hands with grasp thing is
"You must seize them with your own two hands, and not be afraid of crying!" (PL3)

- *osorezu* here is essentially equivalent to *osorenaide*, the negative *-te* form of *osoreru* ("fear/be afraid of"). A verb in the *-zu (ni)* or *-naide* form followed by another verb implies "do the second action without/instead of doing the first action."

4 **Sound FX:** ワー ワー ワー
Wā wā wā
(sound of enthusiastic crowd)

Sound FX: パチ パチ パチ
Pachi pachi pachi
Clap clap clap

明け方まで
ワープロを打って
寝ついたあたしは
……
ノーテンキな
夢をみていた。
1

なぜか観客は
みなあたし
だったけど…
万雷の拍手を
浴びながら、
婚礼ぶとんに
抱きついて…
2

アパートの裏の
墓地に吹く
風の音も
聞こえないほど
熟睡したのだった。
3

1 **Minori:** 明け方 まで ワープロ を 打って 寝ついた あたし は、ノーテンキな 夢 を みていた。
Akegata made wāpuro o utte netsuita atashi wa, nōtenki na yume o mite ita.
dawn until word processor (obj.) typed-and fell asleep I/me as for reckless/giddy dream (obj.) was watching
As for me, who fell asleep after having typed on my word processor until dawn, I was watching a giddy dream.
Falling asleep after banging at my word processor until dawn, I had a giddy dream. (PL2)

- *wāpuro* is a contraction of the full katakana rendering of the English "word processor": *wādo purosessā*. In Japan the term usually refers to dedicated word-processing hardware rather than to a software application.
- *akegata made wāpuro o utte netsuita* is a complete thought/sentence ("[I] typed on the word processor until dawn and then fell asleep") modifying *atashi* ("I/me," mostly feminine).
- *mite ita* is the past form of *mite iru* ("am/is/are watching"), from *miru* ("see/watch"). In Japanese, a dream is something you "watch"—not "have."

2 **Minori:** なぜか 観客 は みな あたし だった けど、
Naze ka kankyaku wa mina atashi datta kedo,
for some reason audience as for everyone I/me was but/and
万雷の 拍手 を 浴びながら、 婚礼ぶとん に 抱きついて...
banrai no hakushu o abi-nagara, konrei-buton ni daki-tsuite...
thunderous applause (obj.) while bathing/basking in wedding futon to cling/hug-and
For some reason, the audience was all me, and I was being showered with thunderous applause, while I hugged my wedding futon and

- *abi* is the stem of *abiru* ("bathe/bask in" or "be showered with"), and *-nagara* attached to the stem of a verb means "while [doing the action]."
- *daki-tsuite* is the *-te* form of *dakı-tsuku* ("take in one's arms/cling to with both arms"). The *-te* form is being used as a continuing form: "hug and . . ."; the sentence continues to the next frame.

3 **Minori:** アパート の裏の 墓地 に 吹く 風 の 音 も 聞こえない ほど 熟睡した のだった。
apāto no ura no bochi ni fuku kaze no oto mo kikoenai hodo jukusui shita no datta.
apartment in back of cemetery in/through blows wind of sound also/even couldn't hear extent slept heavily (explan.)
slept so soundly that I didn't even hear the wind blowing through the graveyard behind my apartment. (PL2)

- *apāto* is abbreviated from *apātomento*, the full katakana rendering of the English word "apartment."
- *apāto no ura no bochi ni fuku* is a complete thought/sentence ("[it] blows through the cemetery in back of the apartment building") modifying *kaze* ("wind"); *no* then makes *kaze* a modifier for *oto* ("sound"): *kaze no oto* = "the sound of the wind."
- *no datta* is the past form of the explanatory *no da*, so it's literally like "it was the case that ～." Using the past form gives the statement a particular note of finality.

Lesson 64 • Contractions, Part 2

In Part 1 of our lesson on contractions, we reviewed a few of the more basic sound omission and substitution examples. This time we present a number of more complex transformations—especially the multifaceted world of verb endings. While contractions like *ja*, from *de wa*, occur in polite as well as less-polite speech, most of the shortened verb endings are used only in informal conversation.

Sore de wa ▸ *Sore ja*

As her husband prepares to leave for work, Ms. Hirayama hands him a bag of trash to set out on the street to be hauled away.

Ms. Hirayama: それじゃ　お願い　ネ。
Sore ja *onegai* *ne.*
in that case/well then please (colloq.)
"Well then, take care of this please." (PL2)

- *sore ja*, contracted from *sore de wa* (literally, "in that case"), is often used as a conjunction like "now/well/well then."

© Jeans & Hiramatsu / *Reggie* Kodansha

De wa arimasen ▸ *Ja arimasen*

This young boy has lost his way near the police box of Officer Ryōtsu. The unusual boy seems to have an endless number of sophisticated electronic gadgets, which include a computer keyboard that looks like a *soroban* ("abacus").

© Akimoto Osamu / *Kochira Katsushika-ku Kameari Kōen-mae Hashutsu-jo*, Shueisha

Boy: それ　は　ソロバン　じゃありません　よ！
Sore *wa* *soroban* *ja arimasen* *yo.*
that as for abacus is not (emph.)
"That's not an abacus." (PL3)

Ryōtsu: そんな　バカな！
Sonna *baka na!*
that kind of idiotic/foolish
"You're kidding!" (PL2)

- *de wa arimasen* has been contracted to *ja arimasen*, as is common even in polite speech.
- *baka na* = "idiotic/foolish/crazy," and *sonna baka na* is an exclamation like "That's crazy/impossible/can't be!" ▸ "You're kidding!"

Watashi wa → *Watasha*

This man stands in a pre-Pearly Gates courtroom among the clouds, in front of a judge who has just ruled that his job as a debt collector will get him sent to hell.

© Okazaki Jirō / *After Zero*, Shogakukan

Man: わたしゃ、悪い こと なんか してない!!
Watasha, warui koto nanka shite-nai!!
as for me bad things something like have not done
ちゃんと 社会 の ルール を 守っていました!!
Chan-to shakai no rūru o mamotte imashita!!
properly/fully society 's rules (obj.) was following/honoring
"I didn't do anything wrong!! I followed all the laws and rules!!" (PL2)

- *watasha* is a contraction of *watashi wa* ("as for me"). Similarly, the mostly feminine *atashi* can combine with *wa* to make *atasha*, and the masculine *ore* + *wa* can become *oryā*.
- *nanka* is a colloquial *nado* ("something/someone like").
- *shite-nai* is a contraction of *shite inai* ("am not doing" or "have not done" depending on the context).
- *chan-to* basically implies doing the proper or necessary thing under the circumstances; its more exact meaning can range quite widely according to context: "duly/properly/perfectly/fully/neatly/successfully/safely/as expected."
- *mamotte* is the *-te* form of *mamoru* ("follow/obey/honor").

In informal speech, the topic marker *wa* often melds with the word before it, losing the *w* sound in the process. Sometimes the end of the previous word changes as well, as in the example below.

Kore wa → *Korya*

Andō Momofuku is the founder of Nissin Shokuhin, of "Cup Noodle" fame. Here, in his manga biography, he is making one of his first attempts to devise a method of drying ramen noodles. Smoke billows up when he leaves the noodles in the deep fryer too long.

© Miyuki Takahashi & Toshiyuki Taiga / *Nisshin Shokuhin no Chōsen*, Business Co

Andō: ああー、こりゃ あかん。
Aā, korya akan.
(interj.) as for this no good/won't do
"Oh no, this won't do." (PL2-K)

Family: ははは
Ha ha ha ha
(laughing)

- *korya* is a contraction of *kore wa*. Similarly, *sore wa* becomes *sorya*, and *are wa* becomes *arya*.
- *akan* is Kansai dialect for *ikenai* or *dame* ("is no good/won't do").

-te shimatta → -chatta

Yamano has been so worried about his wife, who's been in the hospital for a cancer operation, that he's been unable to eat or sleep. Yamano's co-workers are shocked to see him weak and stooped over, walking with a cane.

© Yukari Hirao & Sachiko Asuka / *Yamano Biyō no Chōsen*, Business Co.

Woman: 総長 が 半分 になっちゃった!
Socho ga hanbun ni natchatta!
(title) (subj.) half became-(surprise)
"The president has shrunk!" (PL2)

- *sōchō* is most typically the title for a university president or chancellor; here it's used because Yamano is the president of a beauty school.
- *natchatta* is a contraction of *natte shimatta*, the *-te* form of *naru* ("become") plus the plain/abrupt past form of *shimau* ("end/finish/put away"). *Shimau* often implies regret, but here it's more a feeling of dismay.

Verbs ending in *-te shimau/shimatta* become *-chau/-chatta* (*tabete shimau* → *tabechau*, "eat"), those ending in *-tte shimau/shimatta* become *-tchau/-tchatta* (*katte shimau* → *katchau*, "buy"), and those ending in *-de shimau/shimatta* become *-jau/-jatta* (*nonde shimau* → *nonjau*, "drink").

-te shimatta → -chimatta

These men have been working for Matsukaze Manufacturing in Kyoto for about a half a year, and they are beginning to feel disenchanted with the stingy and debt-ridden company. Kazuo is relaxing in the company dorm when his friend arrives with news about one of their peers.

© Katsumi Katō & Toshiyuki Taiga / *Kyo-Sera no Chōsen*, Business Co

Man: 大変 だ! 山本 の やつ ほんとに
Taihen da! Yamamoto no yatsu honto ni
serious/grave is (name) who is guy really
会社 を やめちまった ぞ!
kaisha o yamechimatta zo!
company (obj.) quit-(regret) (emph.)
"Guess what! Yamamoto really went and quit the company!" (PL2)

- *taihen da* can be used as an exclamation on any occasion involving something troublesome or shocking for the speaker.
- *yatsu* is an informal/slang word for "guy/fellow"; *no yatsu* after a name can just be familiar, or it can be derogatory, depending on the context.
- *honto ni* is a colloquial shortening of *hontō ni*.
- *yamechimatta* is a contraction of *yamete shimatta*, the *-te* form of *yameru* ("quit") plus the plain/abrupt past form of *shimau*.

-Te shimau/shimatta verbs can also contract to *-chimau/-chimatta* (*mite shimau* → *michimau*), *-tte shimau/shimatta* verbs become *-tchimau/-tchimatta* (*katte shimau* → *katchimau*), and *-de shimau/shumatta* verbs become *-jimau/jimatta* (*nonde shimau* → *nonjimau*). This form of contraction is somewhat less common than the form above.

-nakereba → -nakya

On her way home, something catches the eye of this OL ("Office Lady").

© Akizuki Risu / *OL Shinkaron*, Kodansha

FX: キラッ
Kira!
(effect of a sparkle or glint)

OL: あっ、 流れ星 だ!
A!, nagare-boshi da!
(interj.) falling star is
"Ooh, it's a falling star!" (PL2)

願いごと しなきゃ!
Negai-goto shinakya!
wish must do/make
"I've got to make a wish!" (PL2)

- *shinakya* is a colloquial contraction of *shinakereba*, the conditional form of *suru* ("do"); *ikenai* or *naranai* is understood after *shinakya*, making a phrase that literally means "it won't do/it's no good if [I] don't do it" → "[I] must/have to do it."

The verb ending *-nakereba* may be shortened to *-nakerya* as well as *-nakya*.

-nakute wa → -nakucha

Shin-chan has enlisted the aid of this man to help him reach the mouth of the statue standing outside a Kentucky Fried Chicken restaurant. Shin-chan believes the figure is a mailbox, and he is having a little trouble posting his letter.

© Usui Yoshito / *Kureyon Shin-chan*, Futabasha

Man: 気がすんだ かい、ボーヤ。
Ki ga sunda kai, bōya.
satisfied (?) little boy
"Are you satisfied, sonny?" (PL2)

おじさん もう いかなくちゃ。
Ojisan mō ikanakucha.
uncle/I now must go
"I've got to go now." (PL2)

- *ki ga sunda* is the abrupt past form of *ki ga sumu* ("be satisfied").
- *bōya* means "little boy," and it's often used by adults to address little boys whose names they don't know.
- the man uses *ojisan* ("uncle") to refer to himself—a common practice when talking to a child.
- *ikanakucha* is a contraction of *ikanakute wa*; again, *ikenai* or *naranai* is understood, making a "must/have to" form of the verb *iku* ("go").

-te wa → -cha

It's the first day of school for young Kazuo. He is fine while the mothers sit in the back of the classroom and listen to introductions, but when it's time for the the mothers to leave it's a different matter entirely.

© Katsumi Katō & Toshiyuki Taiga / *Kyō-Sera no Chōsen*, Business Co

FX: ガタン
Gatan
(clatter of chair being pushed back/jostled as he stands up)

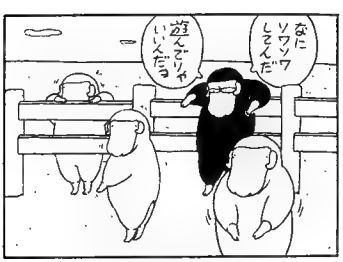
Kazuo: おかあちゃあん、いっちゃ　いや　だ!!
Okāchān, itcha iya da!!
mother if go upsetting/unbearable is
"Mommy, don't go!" (PL2)

- *okāchān* has been elongated from *okāchan*, the diminutive equivalent of *okāsan*, "mother."
- *itcha* is a contraction of *itte wa*, from *iku* ("go"); the *-te wa* form of a verb makes a conditional "if" meaning. *Iya da* means "is disagreeable/upsetting/unbearable," so *itte wa iya da* means "I'll be upset if you go" → "Don't go."

> Besides the *-te wa* in *-nakute wa*, virtually any *-te* form plus *wa* can contract to *-cha*—or if the *-te* form ends in *-tte* or *-de*, it contracts to *-tcha* and *-ja*, respectively. For example, *nonde wa dame* ("[you] shouldn't drink it") becomes *nonja dame*.

-reba → -rya

When Mitsuo is not trying to fall asleep, the sheep that would normally be leaping over their fence as Mitsuo counts them are at a loss what to do. Finally, the rebellious black sheep speaks up.



© Imazeki Shin / *O-jama Shimasu*, Take Shobo

Sheep: なに　ソワソワして　んだ。
Nani sowa-sowa shite n da.
what be restless/nervous (explan.)
"What're you standing around looking so nervous for?"
遊んでりゃ　いい　んだ　ヨ。
Asonderya ii n da yo.
if play/have fun is good/fine (explan.)(emph.)
"Go ahead and have some fun." (PL2)

- *sowa-sowa shite n da* is a contraction of *sowa-sowa shite iru* plus the explanatory ending *no da*. Asking a question with *n(o) da* is masculine.
- *asonderya* is a contraction of *asonde ireba*, a conditional ("if/when") form of *asonde iru*, from *asobu* ("play/have fun/goof off/be idle"); a conditional form plus *ii/yoi* can mean "you should [do the action]," or "go ahead and [do the action]."

-te oke → -toke

The slack police officers of Kameari Kōen-mae have schemed to get their boss to down some whiskey during work hours, and now they think he's soused enough for them to begin filling their own cups.

© Akimoto Osamu / *Kochira Katsushika-ku Kameari Kōen-mae Hashutsu-jo*, Shueisha

Ryōtsu: ほっとけ、ほっとけ。 かまう の は よそう。
Hottoke, hottoke. Kamau no wa yosō.
let him be let him be be concerned (nom.) as for let's stop
"Forget him, forget him. Let's quit worrying about him." (PL2)

Totsuka: それ も そう だ な!
Sore mo sō da na!
that also that way is (colloq.)
"I suppose you're right!" (PL2)

- *hottoke* is a colloquial contraction of *hōtte oke*, the abrupt command form of *hōtte oku* ("leave be/ignore").
- *yosō* is the volitional ("let's/I shall") form of *yosu* ("stop/desist").

When a *-te* form followed by a form of *oku* contracts, the form of *oku* remains intact and melds directly to the *t*. For example, *akete okimasu* ("leave open") → *aketokimasu*; *akete oita* ("left open") → *aketoita*, etc.

No uchi → Chi

Shin-chan and his parents have been searching for a spot in the park to sit and eat their *hana-mi* ("cherry-blossom viewing") picnic. Finally, they bump into the family of one of Shin-chan's classmates, Nene. Shin-chan wastes no time in making himself comfortable on the other family's picnic blanket.

© Usui Yoshito / *Kureyon Shin-chan*, Futabasha

Mother: ネネちゃん ち の お料理 ばかり
Nene-chan chi no o-ryōri bakari
(name-dim) 's house/family of (hon.)-food only
食べちゃ ダメ でしょ!!
tabecha dame desho!!
if eat is no good/won't do surely/probably
"It won't do if you eat only Nene-chan's family's food!"
"Don't be eating all of Nene-chan's food, now!" (PL2-3)

Nene's Mom: いい じゃありませんか。
Ii ja arimasen ka.
fine/OK isn't it?
"Oh, it's all right." (PL3)

FX: ガツガツ ばくばく ムシャムシャ
Gatsu gatsu Baku baku Musha musha
(effect of eating voraciously)

- *Nene-chan chi* is a contraction of *Nene-chan no uchi* ("Nene-chan's house/family"). The same contraction occurs when *-kun* and *-san* or words like *jibun* ("oneself") are followed by *no uchi* ("～'s house/family").
- *desho* is a colloquial shortening of *deshō*.
- *tabecha dame* is a contraction of *tabete wa dame*, from *taberu* ("eat"). *-Te wa dame* (literally, "it won't do if ～") is essentially a prohibition: "don't/you mustn't ～."

漫

The "beautiful" years

by William Marsh

The year 1969 saw Japan's society and speech increasingly dominated by television, and television increasingly dominated by one man: an intelligent, cosmopolitan, friendly, fat fellow in glasses named Ōhashi Kyosen.

As ringmaster of prime time and late night, he'd fling together "personalities" and "characters" (not professional comics) and make 'em spit out wacky skits and arch gibberish in short dollops at breakneck pace, like commercials piling on top of each other. What can one make of Kyosen's virtually untranslatable ad for Pilot fountain pens ("***Mijikabino kyapurite toreba sugichobire sugikaki sura no happa fumifumi—wakaru ne***")? That's like rattling off "Take a short whatchamajigger and betimes what have you but gobbledygook garbled and smokey-smoke leaf—you know what I mean." That the jabberwocky is shot through with flashes of coherence complexifies matters. *Happa* (葉っぱ, "leaf") is standard slang for marijuana in Japan, a fact that Kyosen, an ardent jazz aficionado whose command of English embraces Harlem patois, certainly knew, as did much of his 1969 audience. "***Happa fumifumi***" (that's the "smokey-smoke leaf" part of his ad) became a buzzword of the year, while responses to the ad divided neatly along generational lines. Another typically pointless—yet somehow evocative of the time—Kyosen non-sequitur was the immensely popular line ***Yatta ze beibii***! ("I did it, baby!")

TV developments indicative of things to come included a show where the clothes of female guests were removed and auctioned on air, and the unisex trend, kicked off by Peter, a Japanese transvestite with a decidedly husky voice.

Translator Nishiyama Sen momentarily became a celebrity when he served as interpreter for live on-air communications during the Apollo 11 mission to the moon on July 21. His rendering of "All systems are go" (すべて順調, "***Subete junchō***") was on everyone's lips.

1970 was another cusp year, a bizarre mixture of violent conflict and sublime prosperity. The English word "**beautiful**"—in the hippie or jazzman's sense of "planets are aligned, the universe is lovely, I'm really cooking"—was very much the rage, as people pined for some sort of harmonic convergence. Lanky folk musician Katō Kazuhiko walked the streets with "beautiful" written on a sheet of paper in one influential commercial, and the slogan "Black is beautiful, White is beautiful" helped to sell Fuji Xerox copiers.

On the other hand, the radical left was splitting into cliques (派閥, ***habatsu***) that, when not at war with one another, taught strangers the meanings of *haijakku* ("hijack," as in "Raise those arms high, Jack!") and *shiijakku* ("sea-jack").

A baseball player arrested in 1969 for throwing games (in the ***Kuroi kiri jiken*** or "Black Mist Incident") now let it be known that "***Hoka ni mo yatta senshu ga iru*** (Other players did it, too)," leading to several more ***shōgeki no kokuhaku*** (衝撃の告白, "shocking confessions") by same.

Letting it all hang out in this way did not sit well with traditional notions of manliness, which may explain the remarkable popularity of a Sapporo beer ad featuring a reflective Mifune Toshirō and the line: ***Otoko wa damatte: Sapporo Beer***, or "Silence becomes a man—Sapporo Beer." The ***Otoko wa*** ～ formula might be traced to the *Otoko wa tsurai yo* ("It's Tough to Be a Man") series of films, which had started in 1969 and would become the world's longest-running film series, ending only with lead actor Atsumi Kiyoshi's death in 1996.

Pollution was very much on people's minds, especially after a September visit by Ralph Nader, who castigated the industrial sector for its desecration of the environment. Initially the results were superficial—like the ***hokōsha tengoku*** (歩行者天国, "pedestrian heaven") program of closing sections of certain streets on weekends or holidays—but Japan's business leaders spent a sizeable chunk (four percent) of the GNP on pollution control over the next four years, to very considerable effect.

Anyone who believes standoffs in Okinawa over US forces stationed there are a new phenomenon should study the Koza incident of December 12, 1970. After an American soldier's vehicle struck a Japanese pedestrian, 5,000 Koza residents faced off with US troops and 73 cars belonging to Americans were set on fire, as was the elementary school on the base. *Déjà vu* all over again.

William Marsh *(marshbil@gol.com) is a freelance writer based in Tokyo.*

vocabulary summary

From *Mammoth-like Ojōsama*, p. 17

情報	*jōhō*	information
先輩	*senpai*	predecessor/senior
雰囲気	*fun'iki*	atmosphere/mood
最高	*saikō*	greatest
人事	*jinji*	personnel
本音	*honne*	true view/intention/motive
タテマエ	*tatemae*	face/facade
すぐに	*sugu ni*	immediately
採用	*saiyō*	hiring
就職する	*shūshoku suru*	take up a permanent job
相談	*sōdan*	advice/consultation
小細工	*kozaiku*	trickery/artifice
目標	*mokuhyo*	goals
述べる	*noberu*	say/state
正直者	*shojiki-mono*	honest person

From *Furiten-kun*, p. 20

信号	*shingō*	traffic light
まがる	*magaru*	turn (*v.*)
クリーニング屋	*kuriiningu-ya*	dry-cleaner
となり	*tonari*	next to
つぶれる	*tsubureru*	collapse (*v.*)
ひきょうな	*hikyō na*	cowardly
行きどまり	*iki-domari*	dead end
オンボロ	*onboro*	dilapidated/run down
病院	*byōin*	hospital

From *Honto ka na*, p. 24

漫画家	*manga-ka*	comic artist
崇拝する	*suhai suru*	worship
王族	*ōzoku*	royalty/royal family
暮らし	*kurashi*	living (*n.*)
上等	*jōtō*	high class/quality
召し使い	*meshi-tsukai*	servant
群れ	*mure*	herd/crowd (*n.*)
抑える	*osaeru*	hold back
警官	*keikan*	police
命	*inochi*	life
絨毯	*jutan*	carpet
敷く	*shiku*	spread out (*v.*)
歓迎する	*kangei suru*	welcome (*v.*)
際限なく	*saigen naku*	without limit
専用	*sen'yō*	for exclusive use [by]
目を見はる	*me o miharu*	spectacular/eye-opening
背景	*haikei*	background
消しゴム	*keshi-gomu*	eraser
睡眠	*suimin*	sleep (*n.*)
しめ切り	*shimekiri*	deadline
歯止め	*hadome*	brakes/restraints

From *Imadoki no Kodomo*, p. 32

ライバル	*raibaru*	rival (*n.*)
書類	*shorui*	document
重要な	*juyo na*	important
差	*sa*	gap/difference
ひいき	*hiiki*	favorite/favoritism
怒られる	*okorareru*	be scolded
出世する	*shusse suru*	advance [at work] (*v.*)
間違う	*machigau*	make a mistake
渡す	*watasu*	hand over to/give
言い訳	*iiwake*	excuse (*n.*)
見苦しい	*migurushii*	unseemly/disgraceful
掃除	*sōji*	cleaning
助け	*tasuke*	rescue (*n.*)
背広	*sebiro*	[man's] suit

From *Kachō Baka Ichi-dai*, p. 40

波動	*hadō*	wave motion/undulation
びびる	*bibiru*	lose one's nerve/be scared
信条	*shinjo*	principle/creed
さわぐ	*sawagu*	[people] make noise/fuss
感情	*kanjō*	emotion
表	*omote*	front/surface
応援する	*ōen suru*	cheer/root (*v.*)
噂	*uwasa*	rumor
マネ	*mane*	imitation/behavior
視線	*shisen*	gaze/stare (*n.*)
つまらない	*tsumaranai*	foolish/trivial
調和	*chōwa*	harmony
乱す	*midasu*	disrupt
拒否する	*kyohi suru*	deny/refuse
失格	*shikkaku*	disqualification/failure
恥じる	*hajiru*	be ashamed
風船	*fusen*	balloon

From *Minori Densetsu*, p. 67

老嬢	*rojō*	spinster
ぞっとする	*zo-tto suru*	shudder
ジゴク	*jigoku*	hell
どうせ	*dōse*	anyway/inescapably
おまけに	*omake ni*	in addition
驚く	*odoroku*	be surprised
恐れる	*osoreru*	fear/be afraid of
若輩者	*jakuhai-mono*	novice/beginner
充実	*jūjitsu*	satisfaction/fulfillment
気がすむ	*ki ga sumu*	be satisfied/feel better
年齢	*nenrei*	age (*n.*)
未来	*mirai*	future
疑問	*gimon*	doubt (*n.*)
世間	*seken*	society
常識	*jōshiki*	conventions/norms
載る	*noru*	appear in a publication
拝読する	*haidoku suru*	read
発行する	*hakkō suru*	publish
改革	*kaikaku*	reformation
原稿	*genkō*	manuscript
自立	*jiritsu*	independence/autonomy
信頼する	*shinrai suru*	believe in
貫く	*tsuranuku*	maintain/carry through
育てる	*sodateru*	raise/rear
運	*un*	luck/fate
決意	*ketsui*	resolve/determination
明け方	*akegata*	dawn
寝つく	*netsuku*	fall asleep
観客	*kankyaku*	audience/spectators
拍手	*hakushu*	applause
墓地	*bochi*	cemetary
熟睡する	*jukusui suru*	sleep heavily

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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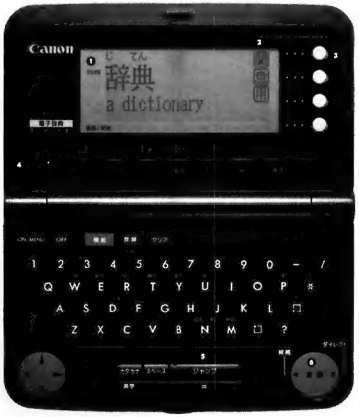

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TOYOTA

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